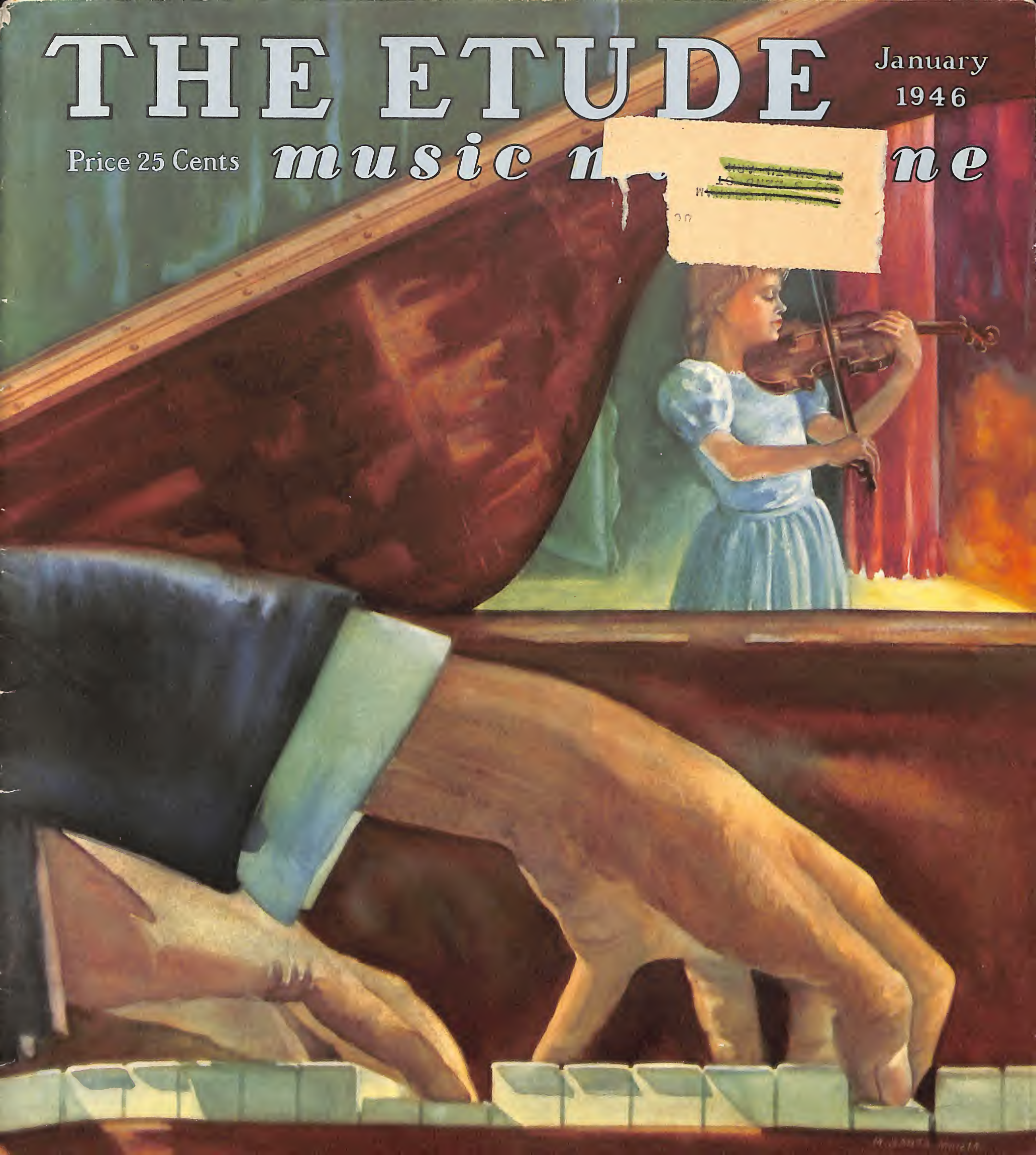


# THE ETUDE

January  
1946

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*music magazine*





# A. S. C. A. P. does not license concert and recital artists!

THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS in the  
correspondence below reaffirms its traditional stand regarding payment of the performing fee.

... No regard for the  
performer or his public!

... A sense of responsibility  
to the performer, the public  
and the composer!

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Mr. Arthur Judson  
New York, N. Y.

Dear Mr. Judson:

The American Society of Composers, Authors and Publishers has  
received your letter of the 11th inst. in which you stated that you  
intended to present a concert of local composers and recitalists in the  
course of which any of the compositions controlled by that  
organization are performed.

A substantial number of local managers have communicated with  
us informing us that they intend to hold the artists liable  
for any fees, damages or other charges which may result, in  
the event that the artists perform compositions controlled by  
ASCAP. A number of these managers have requested us to forward  
to the artists their contracts, so that the artists should refrain  
from the use of any copyrighted music in any concert given for  
them, unless the artist has previously obtained the consent of  
the copyright owner. These managers have written us that they  
recognize the right of the artist to control his own program,  
but that they will be satisfied with programs containing no  
copyrighted music.

We have no direct information with respect to the charges which  
ASCAP proposes to make and the amount received by local  
managers has not, in all cases, been uniform. A copy of the  
latest schedule of fees which we have, and which was forwarded  
to us by a local manager, is attached herewith. You will note  
that the charges are based on the size of the hall and on the  
number of compositions performed, and that the fees range from  
\$5.00 to \$50.00 per concert. These fees have not been fixed,  
according to our information, as the result of negotiations  
either with local managers or with artists, and persons familiar  
with the normal rates of charges in other fields tell us that  
these fees are disproportionately high.

In the event that you wish to know whether or not your proposed  
concert program includes material controlled by ASCAP, we assume  
that you will furnish this information to you if you write or  
telephone, time, ASCAP's address is 30 Rockefeller Plaza, New  
York 20, New York.

Yours sincerely,  
(Signed) Arthur Judson

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS  
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NEW YORK 20, N. Y.

Arthur Judson  
President

Mr. Arthur Judson  
115 West 57th Street  
New York, N. Y.

Dear Mr. Judson:

Our attention recently has been called to a letter of yours addressed to concert  
managers. In view of your numerous meetings with Mr. Judson, I am frankly at a loss  
clearly and emphatically for you the Society's policy in regard to licensing in this  
field.

First, I would like to stress that it has been ASCAP's policy from its very  
inception never to license the artist, but rather the proprietor or operator of the  
recital field. Our members' music was licensed. This, of course, holds true in  
the event that the artist is liable for any fees, damages or other charges which may result,  
in the event that the artist perform compositions controlled by ASCAP and that they  
view, in our opinion, responsibility for the ASCAP license rests with the local  
concert manager or other party who is responsible for the artist's performance.

To make the statement that the ASCAP fees received by local managers "have not,  
in all cases, been uniform," is the same paragraph you explain why it is not so,  
number of performances which naturally vary. In our opinion, these fees are most  
generally equitable and reasonable, and we offer no apology whatsoever for them.

ASCAP presented to all those interested to use paid the opportunity to  
negotiate to develop their own, and it is certainly not for the purpose of the  
chance.

A few years ago the great conductor, George Szekessy, wrote, "It's not  
value up to our responsibility toward the composer and to repay the debt long  
standing of our forebears for which we have, and which we shall be happy to provide  
the full information."

It is in this spirit that ASCAP proposes to carry on the licensing of the  
concert and recital field, if you have any questions regarding the Society's  
policy, please, by all means communicate with us and we shall be happy to provide  
the full information.

Sincerely yours,  
Arthur Judson

Arthur Judson

October 22, 1945.

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PUBLISHED MONTHLY  
BY THEODORE PRESSER CO., PHILADELPHIA 1, PA.

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Entered as second-class matter January 16, 1884 at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1945, by Theodore Presser Co., Inc. U. S. A. and Great Britain.

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JUST at the moment when, to millions of people, the world seemed to be tottering upon the brink of another period akin to the Dark Ages, hostilities ceased on two hemispheres and mankind gave a sigh of unutterable relief.

We had been moving blindly through the most tragic moment of modern history when, with startling suddenness, a great shaft of light came from the heavens, proclaiming that the carnival of bestiality, hate, intolerance, and unimaginable cruelty had been demolished. We all had the inspiring assurance that the world was going ahead, not staggering behind into a Hades of oblivion. The final operation was complete and devastating, but it was the only way to cut out the roots of the cancer which threatened to end civilization. It will take years for the world to recover from the shock of this horrible slaughter. It may even require decades to wipe out the misery and the debased indoctrination of the starved, devastated folk who permitted themselves to become pawns of Mars because they had no means of resisting the military and political gangsters who had enslaved them.

Might not the past five years well have been a part of some mystic plan of a Higher Power to awaken men in all lands to the utter futility and stupidity of war? The crimes of nations are no different from the crimes of men, and the evil men and malignant governments of the world can never change until they learn that crime does not pay.

After World War I our great humanist and economist, Herbert Hoover, carried food and help to millions of pitiful, prostrated sufferers in Europe. In a recent address at the seventy-fifth anniversary of Wilson College at Chambersburg, Pennsylvania, he said, "There is no such thing as a hard peace or a soft peace. It must be a just peace if we are to restore justice to the world. And without justice there is no peace. Justice demands that the war criminals be punished, but it also requires that we do not visit upon the children of millions of Germans and Japanese the sins of their fathers. Vengeance and revenge are not justice." Yes

## A New Year Opportunity

that by the mighty feats of our military forces, backed by the resources of our industry, we have with our allies defeated our dastardly enemies. We must now reveal the towering greatness of the American spirit, sustained by the Golden Rule. If we fail in that, we have lost all wars, past and future. We must in every imaginable way help to lead the world to higher standards of thought, stronger evidences of faith, and more practical means of social and spiritual understanding.

In this issue of THE ETUDE Mr. Henry H. Reichhold announces his plan to send the Detroit Symphony Orchestra around the world during three months of each year as an ambassador of the ideals of culture and beauty to which Americans aspire. This great program of bringing countries together through the power of music is not new in this hemisphere. Experienced diplomats, economists, and sociologists have long realized that in Pan-American relations these bonds of music accomplish something which laws, commercial exhibits, long speeches, tornadoes of flattering adjectives, and high powered salesmanship are unable to accomplish. For instance, in this issue there is also a conference with Heitor Villa-Lobos, the brilliant and distinctive Brazilian master, who has brought us on his concert tours so many delightful and vital musical works with the luscious color of his native land. No ambassador from Brazil has done more to cement strong relations with our country. It is not enough that we should drink and enjoy Brazilian coffee every morning. We must know something of the art, taste, culture, and spirit of the people of Brazil, and Villa-Lobos has helped to bring these to us.

THE ETUDE for years has kept in very close touch with the serious educational musical developments in universities, colleges,



MUSICAL AMBASSADORS OF GOOD WILL

Mr. Henry H. Reichhold, President of the Detroit Symphony Orchestra, announces in this issue his far-reaching plan to send the Orchestra on tours of the world three months of each year, to promote finer cultural and international relations.



and conservatories throughout our country. We rejoice in the splendid progress these institutions are making. This year most of them have a serious complaint: It is that they find their enrollments so large that they are at a loss to know what to do with the students. This is wonderful news, because our craft tomorrow in America, in relation to the world, will call for more trained music workers of the finest type to become our messengers of music, going out to all lands over the ether waves. Nothing can convince the world of our idealism, our spirit of freedom, our firm desire to be friends and not enemies more than the annunciation of the true spirit of American youth as expressed in music, the universal language of mankind.

It is proper that music and musicians should be amply rewarded for this important service. The industrial phase of music and its allied arts has now ascended, we are told, to the towering income of two billions of dollars a year. One musician in Hollywood is reputed to have an annual income of a million dollars. However, many unpretentious music teachers, like the teachers in many of our public school systems, are so disgracefully underpaid that the matter has become a national shame. We propose to make the music teacher's plight the subject of a later editorial. Those who expected a millennium to evolve on V-2 Day or V-J Day of course will be disappointed. There will remain for a long time countless problems in the conquered lands which can only be settled by far-sighted, practical realists who can envision the whole new order of world affairs which the mighty events of 1945 have brought to the world. Without a new conception of the brotherhood of man, founded upon faith, mercy, righteousness and the new light of a richer, world-wide understanding, all that we have gathered might be lost.

The world is definitely going ahead by a slow process of evolution. We are thrilled that music is already playing in this evolution. From a social standpoint, this global progress in the affairs of man must be based upon a firm, friendly, homological concord of nations and a devout faith in God and in the best in man. Saint Paul tells us in I Corinthians 7, "We walk by faith, not by sight"; and later, in Hebrews 11, "Now faith is the substance of things hoped for, the evidence of things not seen," while Lord Tennyson, the most prophetic of the poets of the past century, wrote: "Cling to faith, beyond the forms of faith."

Have faith that the heaven-given power invested in music will enable you to join in the army of people who are working to bring real peace and happiness to the world this marvelous New Year.

## HAPPY NEW YEAR TO ALL ETUDE READERS EVERYWHERE

## A Short Digest in Scale Practice

by E. C. E. Ward

MANY PUPILS look upon scales with distaste. Why? This need not be, if it is a new viewpoint in the method of attack be adopted. Understanding them as being the solid foundation on which all beautiful music is built, we surely wish that foundation to be lasting, and well prepared for any additions of superstructure and embellishment which may take our fancy.

First of all, the essential points must be firmly fixed in the mind of the student. An absolutely correct knowledge of the notes in the scale of every major and minor mode. (2) A fixed, reliable, sensible system of fingering, which once decided on, must be rigidly adhered to, so that it becomes a habit with the fingers remember easily after constant repetition. (3) Slow practice to start with separate hands, over one octave, up and down a number of times, sounding each note clearly and in a number of times, listening carefully; when sure, close the

eyes, and repeat blind; the speed can be gradually increased and further octaves included, always testing the playing blind; this will encourage the confidence and memory, and help concentration. As we advance knowledge and technique, varieties in shades of expression, tone and tempo should be used.

Perhaps this is a new idea; try it, and see how you like it. Take any major scale, play with the right hand ascending two octaves; come back one octave, then up two again, back one, and so on covering four octaves in all; now reverse and play similarly descending, down two octaves, up one, down two, and so on trying not to pause at all on the keynote, ascending and descending several times without stopping; then do so similarly with the left hand.

Each day take a different major key and its related tonic and relative minor, also the dominant and subdominant majors; after each of these, run through the extended chord with all inversions of each, over three or four octaves, concluding with the close chord on the tonic.

Follow this plan in more advanced steps of both scale and arpeggio; it is not necessary to detail the work, as all advanced students will understand. One initial key will supply sufficient work for a day's practice. All the foregoing, to be practiced from memory, has been proved one of the best methods for acquiring facility and agility on the keyboard.

## New Keys to Practice

by Julia Mason

VI.

How often we hear that artists do not believe in practice! exercised! The element of truth in this is that they do not believe in practicing only exercises. If you have lived near any great pianist you have found that he, too, loosens up every day with what the student would certainly call "exercise" and in the best in man. Saint Paul tells us in I Corinthians 7, "We walk by faith, not by sight"; and later, in Hebrews 11, "Now faith is the substance of things hoped for, the evidence of things not seen," while Lord Tennyson, the most prophetic of the poets of the past century, wrote: "Cling to faith, beyond the forms of faith."

Slow practice is often criticized even by excellent teachers. This, of course, depends upon how you practice slowly. If your touch is firm and your concentration never lags, great good should result. If your touch is undisciplined and your mind is allowed to wander, you may never get beyond slow practice.

## CORRECTION

IN THE ETUDE for October 1945 we referred in an editorial to President Truman's memorable performance at the Potsdam Conference. The ETUDE accepted the press reports that he had played the simple *Minuet in G* by Beethoven. A reader of THE ETUDE questioned this and we wrote to the President's musical daughter, who has very kindly sent us the following note:

THE WHITE HOUSE  
WASHINGTON

Dear Mr. Cooke: November 16, 1945,

Thank you for your letter of November 8th. My father said he played the same tune and two variations of the *Minuet Sonata IX* and the *Minuet in G* by Paderewski at the Potsdam Conference.

Sincerely yours,  
(Signed) MARGARET TRUMAN.

The error by the press doubtless came from the fact that the Beethoven music played *minuet* is usually known as the *Minuet in G*, whereas the far more difficult composition (also in the key of G) of the great Polish patriot, Paderewski, is sometimes entitled *Minuet a l'Antique*. However, the main point of our affairs our President was very critical moment in world seen by his carefully developed ability to play before such a critical audience.

## Don't Be Dowdy!

by Julia E. Broughton

I WONDER if I am the only piano teacher who keeps a chart recording the clothes worn each day in the week? This is how it came about: A young lady, age twenty, at New York University once said to me, "Miss Broughton, do you always wear that red blouse?" to which I replied, "Oh, yes, I have several different outfits." It seems that she saw me only one day each week and on that day I happened to wear the same apparel. This student was a good one, receptive and easy to teach. So I proceeded to "take a tip" from her and decided to wear a different outfit each day.

At present I am teaching privately and I feel that the matter is more important than ever. One little girl pupil is very enthusiastic whenever she sees me wearing something new. Now I realize that this matter is important from a musical standpoint, but quite immaterial to children. Children love change and colors. So I plan to wear reds, purples, greens, and avoid dark shades.

An entire black ensemble may be the correct thing for a Park Avenue parade but I feel that browns and black are too drab for teaching purposes. In fact I recall two very efficient public school teachers of mine who invariably wore white blouses and dark skirts. No wonder I had trouble learning English, history, and French!

A friend sometime ago insisted that I wear earrings. She feels that they add just that feminine "something" which completes the picture. So I have many kinds and colors, the most useful being white pearl which go well with any costume and are inexpensive.

The successful teacher must be "every body's whole" and should give thought to these small matters. Even now, if I should see a "famous" teacher "run down at the heels" I would be a little suspicious of her musicianship! As we are obliged to most orderly in our methods of instruction, keeping records and so forth, why not be just as particular about our appearance? Last Easter a young boy came to my door with a lovely new hat, one of those "malleable and flower creations" one hesitates to buy because of their impracticality. This lad is a member of one of my public school piano classes and can only afford class lessons at fifty cents each. His mother is a milliner and made this hat for me, to show her appreciation of the opportunity her boy enjoys in class work. The card written by the pupil himself said: "To my best music teacher." Incidentally this boy likes to practice and continues his lessons during the summer when school is closed for vacation.

We know how much attention concert artists pay to appearance. Can you imagine Gladys Swarthout looking dowdy? Recently I attended a very inspiring talk by Ada Richter, composer of music books and songs. I don't know what I had been expecting, but I surely was delighted to see on the platform a pretty, stylish, young woman in bright red who looked as well as she talked!

Let us teachers strive for beauty of tone and appearance. The "dowdy" woman teacher is as out-dated as the "long-haired professor."

## "Bang!" Goes the Cymbal, Out Comes the Tooth!

In these days, when musical therapy is so widely discussed, we must not forget the methods of old-time street dentists. They employed a drummer and a cymbal player and sometimes a horn player. When the crowd gathered around the stand and the dentist adjusted his forceps, he signaled his band to blow away, which removed the fear of sound, the dentist gave a yank from the side of the cymbal, and the patient was drenched in the din and the "dentist" then made a "spiel" upon the marvels of painless dentistry.

Maggie Teyle's return to the United States, after an absence of six years, has had three singularly happy results. First, the superb artistry of this distinguished musician has given joy to millions, through her concerts and broadcasts. Secondly, her reappearance proves that the great tradition of pure singing has not been lost. And in third place, the thrilling perfection of her tones demonstrates that, when basic vocal technique is sound, time deals kindly with voices. Maggie Teyle is fifty-five years old.

She was born in Wolverhampton, England, began her musical education at the Royal College of Music, in London, and, when hardly past her mid-teens, was accepted as a pupil by the great Jean de Reszák, in Paris. After coaching with Reynaldo Haas, she made her debut at seventeen, at Zurlino in a concert performance of "Don Giovanni," with a cast that included Lilli Lehmann, Edouard de Reszák, and Maria Ancona, at a Maart Festival in Paris. Shortly thereafter she appeared with Paderewski at a concert in Monte Carlo, and during the same week, made her stage debut at Zurlino in the *Monte Carlo Opera*. Next, she was engaged for the *Opéra Comique*, in Paris, where she sang the role of Melisande ("Pelléas et Mélisande"), having prepared this exacting part under Debussy himself. She was then nineteen. From then her career, together with the acclaim that accompanied it, became international. In 1910, Sir Thomas Beecham brought Mme. Teyle to London. The following year, she made her American debut in Philadelphia, and earned wide popularity as a member of the Chicago and the Boston opera companies. After World War I, in 1923, she emerged from semiretirement, to appear with the Royal Covent Garden Opera, the National Opera, and the Sadler Wells Opera Companies, as well as with the BBC. In 1939, Mme. Teyle again visited the United States, returning to England she gave richly of her art in war-time broadcasts and concerts. Although she commands a vast repertoire of roles and songs, Mme. Teyle has been known as a "specialist" in French art song—especially in the songs of Debussy. And yet, she is a great deal more than a "French specialist." She is a master of the art of pure singing, and a searching, sensitive artistic interpreter. Her Etna has made her a name in the world of interpretative methods that have gone into the building of her own notable career.

—ELEANOR L. NORT.

"THE VOCAL CAREER begins, not with 'art,' but with the voice, and the moment you speak of the young voice, you find yourself involved in questions of vocal production. Have you ever asked yourself exactly what voice production should do? To me, production has but one function—to preserve the voice in its natural state. Not to change it, or to 'place' it, but to keep it as Nature made it when she put it into the throat in the first place. I cannot sufficiently stress this.

"Production can improve a voice; it can rectify bad habits that, consciously or unconsciously, have been allowed to creep into voice management. One hears strange statements about this matter of voice production! People say, for instance, that proper production can make a full-to-medium voice into a dramatic one, or, conversely, that the possessor of a naturally fine voice had best keep away from teachers, since too much 'production method' might harm it! We have all heard talk of this kind, and once we understand production to mean the preservation of the natural voice, we perceive its folly.

## Guard Against Bad Habits

"If it were possible to have a fine natural voice, soaring forth naturally and freely without the slightest vitiation influence of bad habits, 'production' would be quite unnecessary. Training the voice to precision, and away from all bad habits, and once we understand production to mean the preservation of the natural voice, we perceive its folly.

"My method, which is the De Reszák method developed by my great teacher, Jean De Reszák, after long years of studying various methods and a full career

of practical application, is based entirely on diaphragmatic breathing. Its secret lies in remembering that the tone is supported by the diaphragm, and that the diaphragm lies just above the belt and not below it. Thus, the muscles of the abdominal region are not the ones upon which to concentrate! The breath should not 'push against' the diaphragm—and for reasons of plainest common sense. No one will disagree with the statement that tone is produced by the vibration of air (breath) against the vocal cords. If the air, then, goes through the vocal cords, how can it still go on pushing against the diaphragm (or anywhere else, for that matter)? The support originates with the diaphragm; the air does not push against it, or struggle with it! The correct conception of diaphragmatic support can clear away many of the difficulties of uncertain tone.

"But breathing is not the whole story! No voice can be kept in good condition without scales and exercises. These are the gymnastics, the discipline-givers, the precision-makers, without which voices cannot remain healthy. De Reszák's pupils sang all of these—and De Reszák himself did too. Even though he was the time well past the prime of his career. Our scales were interesting (incidentally, I still practice them exactly as I did when a girl of seventeen). First there came the proper eighth-note scale, sung steadily, with rhythmic precision and no slurring! Next came a scale vocalise that progressed, chromatically, through

1911

1945

MAGGIE TEYLE IN HER PRIME

The picture on the left shows Maggie Teyle as she appeared in 1911 at the Metropolitan Opera House. The picture on the right shows the same artist in 1945, during her triumphant tour of America.

## A Philosophy of Vocal Study

A Conference with

Maggie Teyle

World-Renowned British Soprano

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

the eight notes plus a third—C to G and then to E—sung in the same fashion; then G-sharp to G-sharp, plus a third, and so on. Then the octave plus a fifth. The extent of this drill depended on the student's natural range. If the range was high, the exercise comprised as many as thirty full scales—sung every day! Arpeggios were taken in the same way; that is to say, first the octave, then the octave plus a third, then the octave plus a fifth, beginning on each note, in chromatic progression. Also every day! Next came both scales and arpeggios sung markedly *staccato*—not one note at a time, but in groups of three or four at once, but twice and in every other rhythm. I sent De Reszák before me, keeping time! The number of our exercises was endless. We had ten daily that took in any difficult passage in any written opera.

"Of course, individual vocal problems—resulting from conscious or unconscious bad habits—require individual correction, and that must come from thorough and conscientious teacher. The drills I have outlined are valuable, provided that the entire singing organism is in adequate condition to benefit from them. Thus, for instance, the development and training of diaphragmatic breath will produce steady tones if no obstacle exists to make them untidy. It can happen, though, that wobbly tone results from some cause other than incorrect breathing . . . the position of the throat, for example. If the throat is kept too tight, tone becomes unsteady through tension; if it is kept too loose, (Continued on Page 16)



# Two Aspects of the Cuban Musical Landscape

by Pedro Sanjuán

Noted Cuban Musical Authority

TRANSLATED BY ETHEL S. COHEN

THE MUSIC of Cuba has an indescribable charm. It is largely based upon many dances of which the following are the best known:

Native Music of Spanish Origin and Its Derivatives: El Zapateo, La Danza, La Contra-Danza, El Danzon (with Negro influence), El Bolero, Subsidiary Types: El Güineche, La Güajira, or Punto Criollo, La Habanera, El Preson. Native Music Developed from Ritual Music of Negroes of Cuba and Its Derivatives: El Son, El Tongo Congo, La Conga, La Comparsa, La Rumba, Ritual Dances: The Yoruba Rite (Lucumi), Pantomime: The Nangio Rite.

The folk music of Cuba, with the beauty of its melody and the power of its rhythm, provokes an immediate and intense emotion in those who come under its irresistible influence for the first time. To attain its present state of purity and color, the rhythmic-musical essence brought to Cuba by the Spanish colonists, and later by the Negro slaves imported from North Africa, had to undergo a constant evolution, an evolution in which such agencies as climate, society, ethnographic factors, politics, and so forth, participated.

While the Spanish-Andalusian melody was gradually being transformed in the pleasant atmosphere with its sensuous, changeable, almost tropical climate, to the native music with soft contours and caressing echoes, the music of Negro origin retained its sharp outlines, the strong primitive accents of the African virgin forests. Not only have the essential Negro qualities been preserved intact and with vigor but

they have persisted as the catalyst in all Cuban music. The Negro element is the rich substratum in which are to be found the roots of Cuban music. So powerful has been the infiltration of African rhythm and accent in the Cuban musical stream that, save for a few indigenous musical forms, there are very few musical forms without some Negro influences.

## Two Dominant Influences

It must be clearly stated before describing the two predominant streams in Cuban music—Spanish and African—that the aboriginal Indian, the Stonew, has left no trace which might be considered an initial source in the development of Cuban music. It may safely be stated, and with the utmost assurance, that two dominant influences in Cuban music are first the Spanish-Andalusian and second the African. There is also a Spanish subsidiary stream, genuinely Cuban, created in the warm, sun-baked fields by the white peasant, of which the *Güineche*, the *Güajira* and the *Criollo* are the most authentic. The first two are genuinely folk while the third, the *Criollo*, is somewhat ambiguously half folk and half popular.

It is not possible in this short space to treat fully the popular musical types mentioned in the first paragraph of this article. Each separate one has a long evolutionary history meriting a complete and thorough statement. Not only have the essential Negro qualities been preserved intact and with vigor but

known as "native" Cuban.

## Bolero, Zapateo

The *Bolero* and the *Zapateo* are native forms almost certainly of Spanish origin. The *Bolero* has preserved its Spanish name, while *Zapateo* is a corruption of the Spanish *Zapateado-Andaluz*. It is frequently said that these two popular forms express the soul of Cuba. They are heard even today in every field in the land. The *Zapateo* is danced by men and women separately, in opposite rows (never in mixed couples) who tap out the rhythm with their feet. The rhythm is a combination of six-eight and three-four time. The instruments used for the dance are the *tiples* and the *tres* (small guitars) as well as the *güiro* (a beaded rattle).



LUCUMI DRUMS

Common Cuban instruments obviously of African heritage.



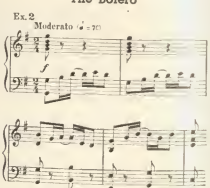
PEDRO SANJUÁN

## The Zapateo



The *Bolero*, derived in all probability from the *Polo Jitano-Andaluz*, underwent a gradual transformation until it reflected the genial temperament of the Cuban, absorbing at the same time the Negro rhythmic pulse so essentially a part of Cuba's music.

## The Bolero



## Danza, Contra-Danza, Habanera

The *Danza* and the *Contra-Danza* were the musical forms most in vogue during the Colonial period. Their echoes have vibrated for many decades in the concert halls, salons and theaters of Cuba. As for the *Habanera*, it has been heard all over the world. Who does not know the *Habanera* of Bizet's "Carmen" or the *Habanera Tu* by the Cuban composer, Sanchez de Fuentes?

In spite of their immense popularity, these types are not entirely folk in essence. On the contrary, they are decidedly expressive of the Italian and Spanish taste of the Colonial period. Although in the *Habanera*, which is inconspicuously of native savor and melody color, neither the Negro element of rhythm or melody is present, in the *Danza* (Continued on Page 48)

AMERICA is still the land of amazing opportunity now as much as it was in the days of the heroic boy romances of Horatio Alger. Do not be fooled by the pessimists and calamity howlers who hold up the transparent bugbears of inflation, race hatred, labor conditions, and political confusion which are employed to frighten a public which really knows better. How do I know this? Well, if you had been brought up under the conditions which surrounded my youth in Europe you would have an idea of what American freedom and liberty really mean. On the European continent there is practically no real liberty of thought and initiative. Every young person is hemmed in by tradition, convention, government, and social regulations so that for each opportunity he has in the Old Country he can find a thousand here in America. Here we have freedom of action in all things. There is nothing in the way of a young man doing what he wants to do at any time if he will only take the trouble to study and learn how to do it correctly. I often think that our young people, who have not lived under the constraining conditions I have described, never really appreciate what liberty in America means, and how zealously it should be guarded, as thousands of our young men have done in the European and in the Pacific wars.

"Do not fear this present period of adjustment of

# Paying Our Debt to America

From a Conference with

Henry H. Reichhold

Well-Known Industrialist and Chemical Engineer  
President, Detroit Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE



HENRY H. REICHHOLD  
President, Detroit Symphony Orchestra

Henry H. Reichhold is an inspiring and extraordinary example of the possibilities of this land of magnificent opportunities. In less than twenty years he has built up a national industry on firm scientific and business foundations, employing a force of two thousand people, manufacturing materials in the field of synthetic resins of great importance to our present standard of living. Now he has turned his attention toward music and has been backing the Detroit Symphony Orchestra in a manner which has been commanding national attention. Not only has he been the means of making the orchestra a "paying proposition," but he has offered fabulous prizes of \$32,500 for the best symphonic compositions coming from citizens of any of the forty-nine Free American republics. He is particularly anxious to make clear that he has entered this field with a deep sense of duty to support cultural art in the land of his adoption, which has brought such amazing success to his efforts.

Mr. Reichhold was born in 1901 of Grunewald, near Berlin, Germany. Thus, when the First World War broke out, he was a child of thirteen and was obliged to go through the terrors of a war that resulted in ruin, starvation, and an army of broken youth filled with revenge, distillation, and hate. He revolted against conditions that promised nothing but still larger armies of "Kamens-luttre" (cannon food). His father was a man of culture, a manufacturer, interested in music, and his mother played the piano. The younger Reichhold studied violin for three years and developed a deep love for music. He studied chemistry at the University of Munich and of the University of Vienna. Economic conditions after the war grew worse and worse. Germany and Austria were struggling to climb out of the vale of war, with its discouragements and disavowments and subsequent inflation, which wiped out family fortunes like red leaves by a cyclone. The elder Reichhold decided that his son should visit America and see if he could not find in this country the chance to lead a richer and finer life than was possible in Germany. Therefore, young Henry Reichhold came to America in 1924 and received his first job in the Ford Motor Company plant at Detroit, where he remained until 1928. From his training as a chemical engineer he realized that one of the great fields in the future would be that of plastics—synthetic resins. No industry existed in this field at that time. Therefore, he started bravely out with an office and one girl helper, who worked part time. In the amazingly short period of seventeen years he has developed his work until he now has plants in Detroit, Michigan; Elizabeth, New Jersey; Brooklyn, New York; San Francisco, California; and Tuscaloosa, Alabama.

A few years ago he became convinced that the time had come to pay back to the land of his opportunity and to his home community a debt which he felt must be discharged. Therefore, he has since then given up three hours of each day for the promotion of music and has made months which are magnificent. Nevertheless, he feels that these initial efforts are really an investment and that eventually, by reason of good business methods, his musical venture can be made to pay financially and at the same time be of great value in the way of giving to our country peace, higher living standards, more normal mass psychology, and to the national progress of our land. Mr. Reichhold is painfully modest about his personal position in his musical enterprises and accepted the presidency of the Detroit Symphony Orchestra only because he deemed it necessary to have a unified control during the constructive days of the organization, which he believes, later will run on its own momentum. He lives in the suburbs of Detroit. His only son is in the United States Navy.

—Editor's Note.

post-war conditions. And do not fear inflation. Science is making opportunities for an untold number of jobs. Labor and economic problems will be solved gradually, as the public begins to realize the great opportunities that lie ahead for everyone.

## An Optimistic Outlook

"Our young men and women coming back from the wars will have a quite different aspect of life. They have, in many instances, been greatly advanced, from the standpoint of respect for just authority, personal discipline, experience, and education. Our battle fronts they have seen the worst in life—the unspeakable horrors of war—and they certainly don't want any more of that. Their characters have been strengthened. They have become more determined. They have learned the power to win, and they will carry that into civilian life in a way which will surprise all of us. They will win."

"Most of all, they have learned to discard fear (save in those tragic cases which have suffered grave nervous

shocks during conflict). They must now learn to have no fears of rabble rousers, the civilian Hitler and the Mussolinis, Tolos and Lavals—destroyers of the world's wealth of faith, men, and materials through barbaric military, political, and social aggression. All of our civilian problems will work out because the American people have shown that they always have the balance, and an appreciation of our common rights, opportunities, and great gifts and enormous national wealth, form the real basis of American prosperity.

"Why am I giving so much time and attention to music? First, because I always have loved music. Second, because I see in music at this time in the world one of

the providential provisions to lead us all to a higher way of thinking and living. Third, and this is probably the principal reason—because I have been so intimately grateful for the fine opportunities that this country has given to me by the land of my adoption that I consider it a privilege to pay in some measure a huge debt of thanks to my city and my country. As music is now well recognized, not merely as a means of personal enjoyment but as a powerful and necessary force, it naturally attracted me as an avenue in which I might find new delight in being of service to the land which had brought me so many opportunities.

## Opportunity Through Service

"Thousands come to America from foreign countries and do not succeed, largely because they have a feeling that they are bringing something to this country for which Americans should rejoice. Perhaps some of them do. But, these newcomers should see the other side of the picture. They should see that however fine they think themselves, they might (Continued on Page 10)

"FORWARD MARCH WITH MUSIC"

THE ETUDE

JANUARY, 1946

"FORWARD MARCH WITH MUSIC"



# Good and Bad "Punctuation" in Phrasing

by Heinrich Gebhard

Distinguished Piano Virtuoso and Teacher

THIS article is written as a sequel to my article on "punctuation" in the November 1944 issue of *THE ETUDE*, in which I dealt in particular with that most elementary part of phrasing—"punctuation"—which is so often neglected by amateurs and young piano students. I made special plea for the importance of "legato-melodies." By the latter I mean themes composed of phrases of various lengths, with slurs over them, and without printed rests between them,—such as the middle section of Chopin's *Fantaisie Impromptu*, or the middle section of Chopin's *Impromptu in A-flat*.

I emphasized the fact that, in spite of the absence of printed rests, the phrases of a melody must be slightly separated. As the singer must breathe at the end of a phrase and thus clip a little off the time-value of the last note of a phrase, so in a good piano performance the last note of every phrase should be somewhat shortened, without changing the rhythm of the piece (the time-value clipped off being replaced by a rest). The greater the speed of the piece, the shorter the final note of the phrase becomes. This should mean that the phrases will be slightly separated from each other, without destroying the flow of the music. I call this good "punctuation" in music, and it greatly helps to make music sound "intelligent," and hence more interesting and enjoyable.

## "Characteristic" Phrasing

So much for "legato-melodies." Now in this article I want to speak of two other kinds of melodies,—"staccato-melodies" and melodies with so-called "characteristic" phrasing.

"Staccato-themes" are those which are composed entirely of short notes. Among those may be mentioned Mendelssohn's *Scherzo in E-minor*, Moszkowski's *The Jugglers*, Rubinstein's *Staccato Etude*, Voprig's *Staccato Caprice*.

We may ask how to "punctuate" such themes. The answer is that music is a language in tones. We should always feel music in sentences and clauses. Therefore in Mendelssohn's *Scherzo*:



If you look at the first four measures and let your musical instinct roam over them, you will "see" and "feel" that there are two phrases of one bar each, and then a longer phrase of two bars, as indicated by the brackets. If you truly feel this, you will play each of these phrases under one impulse, that is, three separate impulses, two short ones and one longer one. To project these impulses with special clarity, add the four light accents as marked. In Moszkowski's *The Jugglers*:

8

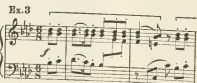


If you hum or sing the music in your mind, you will discover that there is a long phrase of four bars, followed by a phrase of one bar, which latter is really a repetition of the bar before it (the final bar of the first long phrase) but written an octave lower. If you truly musical you will surely feel these two phrases as one way—and here you can express the two impulses by a slight *crescendo* and *diminuendo* during the first long phrase, and by playing the fifth bar *forte*. In the next five bars you repeat this process.

The third variety of themes are the ones which have what we may call "characteristic" or "mixed" phrasing. They are themes in which the phrases are composed of short and long notes; that is, some of the notes with slurs and some with *staccato* marks printed over them.

The strict execution of these marks is just as important as the observance of the "shading" (dynamics), the pedal-marks and the variations of tempo. Yet the accurate carrying out of the phrasing marks in these "characteristic" themes is often overlooked or ignored by piano students, and these players do not realize that by such negligence they are leaving out the most vital part of the expression of these themes.

In music we have hundreds of themes with so-called "characteristic" phrasing. At random we may take three such themes from the literature of the piano: The opening theme of Schumann's *Aufschwung* (Scoring) and the opening theme of the middle movement of Beethoven's "Moonlight" Sonata, and the beginning of the *Trio* of this movement. Since the publication of these two compositions practically all editions show the phrase marks as follows: In the first (chords) of the right hand are marked short, with *staccato* dots, except the ones on the first beat of the measure, which are long.



So we should execute them this way. The best way to do the short notes is with a slight upward bouncing of the wrist. This produces an elastic sounding *staccato*. The long notes are best produced by a slight *dropping* of the wrist, falling with the weight of the forearm. In the long four-measure phrase that follows the two shorter ones, we notice that here all the notes of the right hand are connected (with *legato* marks) except the G and the C, which two notes are "sturred off" short. Slurring these notes off short is again best done by a slight upward bouncing of the wrist.

These notes



should be held *sostenuto*, but not quite connected. These notes in the left hand



should be slurred exactly as indicated. Observe the pedal marks as they are printed, and do not think that the pedal will erase the effect of the "punctuation." The "punctuation" (the phrasing) will be heard and amiable melody, de Falla said nothing in objection—but he shrugged his shoulders and one could tell he was not pleased. Naturally he was not pleased! By designating de Falla as a folklorist, his critics proved that they had not the slightest understanding of his work! Let us make it clear that popular music means solely the kind of music that the public has taken to its heart, regardless of its value, its source, its type. A current revue number, Schumann's *Träumerei*, and Puccini's *Tosca* are all popular music because the people know them, love them, sing them. Folk music, however, is an entirely different thing! Folk music is the living development of the people itself expressed through tone. Even if such music is not popular, it is still folk music. Popular music, then, is a psychological expression of a people; folk music is its biological expression. Art then, later, teach him the rules, but he needs not necessarily either represents the loftiest creative expression of a people. The greatest music is that which, originating in any of these three sources, reaches universal human expression.

The second movement of Beethoven's "Moonlight" Sonata:

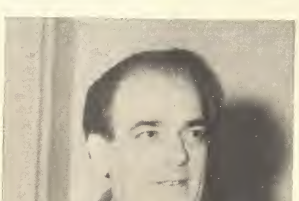


begins with a musical thought of four bars, made up of a delicate little phrase of two bars all *legato*, followed by a little phrase of two bars all *staccato*. The two little phrases constitute one larger phrase.

The first little *legato* phrase is made up of four little three-voiced chords. Play these softly and close connecting the top notes (the soprano), "pushing" them out a little louder than the alto and tenor, playing the first little chord with a slight downward wrist motion, and the fourth one (Continued on Page 10)

IF WE CONSIDER the development of music in the world today, we are forced to admit that it stands at a rather low level. For the most part, composition is academically experimental rather than creatively robust; the artist thinks of his career in terms of a purpose rather than of an ideal; and a genuine understanding of music has not penetrated into the social organization nearly as deeply as it should. Now, these phenomena can be traced to a single source—our methods of teaching. When I say that our methods are faulty, I do not speak of any one teacher, any one method, any one school; I have in mind the entire system of teaching—a system which permits of confusion in the understanding of musical terms and musical ideals, and which fails to bring music to the great mass of the people.

"Let us consider four separate aspects of the problem of music pedagogy, discovering the value of each. First there is the basic understanding of the terms we employ in dealing with music. The average music-lover constantly uses terms like *classic*, *Romantic*, *popular*, *folk-music*—yet if you question him as to the exact significance he has in mind, he becomes bewildered.



HEITOR VILLA-LOBOS

The first step, then, is to clear up the sense-values of common musical terms, so that the musical understanding they imply may be free of (existing) confusion. I remember being present, in Paris, when Manuel de Falla was hailed as a folklorist. Being a modest and amiable gentleman, de Falla said nothing in objection—but he shrugged his shoulders and one could tell he was not pleased. Naturally he was not pleased! By designating de Falla as a folklorist, his critics proved that they had not the slightest understanding of his work! Let us make it clear that popular music means solely the kind of music that the public has taken to its heart, regardless of its value, its source, its type. A current revue number, Schumann's *Träumerei*, and Puccini's *Tosca* are all popular music because the people know them, love them, sing them. Folk music, however, is an entirely different thing! Folk music is the living development of the people itself expressed through tone. Even if such music is not popular, it is still folk music. Popular music, then, is a psychological expression of a people; folk music is its biological expression. Art then, later, teach him the rules, but he needs not necessarily either represents the loftiest creative expression of a people. The greatest music is that which, originating in any of these three sources, reaches universal human expression.

## The Purpose of Music Teaching

"It is the business of music teaching to clear up such distinctions, and to do it as early as possible, so that future taste and future accomplishment may be based on a solid foundation. In art, there can be no freedom without the strict check of conscience—of the

# A Reform in Music Teaching

A Conference with

Heitor Villa-Lobos

World-Renowned Composer, Conductor, and Educator

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Heitor Villa-Lobos, perhaps the most boldly original of living composers, was born in Rio de Janeiro, Brazil, where he began the study of the violin under the direction of his father. A talented and gifted amateur musician. At the age of twelve, young Heitor had distinguished himself artistically, but financial pressure made it impossible for him to concentrate in the field of his choice. Not until seven years later was he able to devote himself to music. At nineteen, he made a tour of Brazil, earning funds for his performances and familiarizing himself with the various types and colors of native music. These early studies laid the foundation for his profound researches into Brazilian folk-songs, published under the title "Guita Brasileira." Endowed with inexhaustible energy, Villa-Lobos studied, played, conducted, introduced the leading modern works to Brazilian audiences, and devoted himself to his own composition. In 1923, he conducted his own works in Paris, and found himself no longer a Brazilian composer but a world musician. Villa-Lobos is now the first Brazilian composer to visit the United States. He is now included in the repertoire of every major orchestra, residing in his native Rio de Janeiro. Mr. Villa-Lobos played the chief role in the drastic revision of Brazilian music pedagogy. Although the Maestro came only as a visitor to this country, he was invited to conduct his own works with some of the greatest American orchestras. Mr. Villa-Lobos made the time to outline to readers of *The Etude* his highly provocative views on the real meaning of music teaching.

—Emory's Note.

ability to distinguish between right and wrong! One of the greatest dangers of our current pedagogy is precisely the lack of this conscience. Our young people are encouraged to listen to what they like, to do as they like . . . but what is done to make certain that they will "like" the good?

"About a dozen years ago, we in Brazil undertook a thorough reform of music teaching, building our plans so as to avoid false values. First, we attempted to distinguish between music-on-paper and music-in-sound, and to make it clear that unless music lives in sound it has no value, regardless of the academic study devoted to it. This brings us to the second aspect of our problem—the purpose of music teaching. Why does one study music? Surely not for the sole purpose of being able to read or write notes! If there is no meaning, no soul, no life in music, it ceases to exist. Thus, music must be taught, and the very beginning as a living force, exactly as language is taught. A child is normally fluent with the words, the intonations, the sentence-patterns of its native language long before it is asked to master the simplest rules of grammar.

## Language and Music

Thus the language lives for the child as a matter of sound and feeling—not as a lifeless thing of paper and rules! So it must be with music. Before the little pupil is bewildered by rules, he should be made familiar with sounds. Teach him to know tones, to hear them, to appreciate their colors and individualities; teach his ear to move from one tone to another, to expect certain sounds to follow each other, to combine tones in rhythm. Let him learn melody, let him feel harmony—not by rules-on-paper, but by the sound in his ear! Then, later, teach him the rules, but he needs not necessarily either represents the loftiest creative expression of a people. The greatest music is that which, originating in any of these three sources, reaches universal human expression.

"Much of the present-day music appreciation is marred rather than helped by the mass of detail our young students must learn about music. They are told that Schumann was insane, that his music is 'very romantic' and that such is a monotonous life he led and that at another he felt glad. What has he to do with music? At best, the immature little music student of ten or twelve years of age is not able to understand

the significance of an artist's life battle! How much better it would be simply to put the music before him and teach him to know and to appreciate its sound. Then he would be spared the (supposed) need of interpreting Schumann 'romantically' and infusing into pure music the sentimentality that preconceived notions about it so often bring out. Let music speak for itself!

## What Is Beauty?

"Another great need in education is that of a collective training in aesthetics. What is beauty? Not an absolute thing! There is a vase on the table. You, who have seen it every day for five years, know its style, its proportions, and you think it beautiful. I, who see it for the first time, feel that it is strange and ugly. Which of us is right? Our aesthetic sense is conditioned by familiarity—and by education. Accustom the ear of our young people, and their taste will be sound. And when the mass ear has been trained to beautiful sounds, there will be an end to the academic and purely experimental paper-music of the ultra-moderns, which has no soul, no human feeling—in a word, no natural sound.

"The third element in our musical life is the artist—who still inclines toward the traditional attitude of regarding his art and himself as apart, apart from the general run of humanity. How false that is! Art exists to express and to satisfy humanity! The valid ideal of the artist is to serve the mass of the people, to give them something which, by virtue of his special gifts, he alone can give. The matter of program-building serves as an illustration. It often happens that performers plan their programs in terms of 'what the public will like,' regardless of whether it is the purest music. The performer who does that thinks of himself and his own success rather than of his high mission of service. And here again the system of musical education is at fault.

## The Composer's "Art"

"In fourth place, then, we come to the composer. Like the performing artist, the composer, too, is often guilty of a philosophy that expresses itself in *The Life for my art*—the rest does (Continued on Page 46)



## Paying Our Debt to America

(Continued from Page 1)

have continued to be impoverished and unknown in Europe, had they remained there. They should see, moreover, that unless they make some constructive contribution to America, they can have few votes in which to balance their reasons for existence with the vast army of pioneers who have contributed to the making of this great democracy.

For the first time I saw my opportunity in this land of opportunity. I am persuaded to become President of the Detroit Symphony Orchestra, much against my will, but I realized that if the orchestra was to succeed along business lines it must have an organization and a guiding hand. I had great confidence in the director, Karl Krueger, and believe that with time, civic support, and a good business development, the orchestra would develop finely. In order to function I also felt that the president should become general manager and start to build up an organization the same as any "going concern." The conductor was to attend strictly to the artistic phase of the work and be relieved of business details of any kind. I found in Mr. Krueger a man of fine aesthetic and ethical principles; an American director, splendidly trained in the technique of his art, with a knowledge of the great classical masterpieces of the past and a vision in the interpretation of modern works. Wilbur, he is a gentleman of a rich philosophical mind and of international experience.

On the other hand, the work of the president of an orchestra must also of necessity be creative, and he must function as the leader of the business organization. He must control the mechanism of the group promoting the orchestra, and must possess good taste, good judgment, and dignity in directing its presentation to the public. When a working organization is firmly established it should, in the end, act independently, without a highly centralized control. I knew that how to accomplish this could not be found in a book. Experience, and experience only, was what we would have to build upon.

### The Orchestra an Educational Institution

"Our first year called for a budget of expenses amounting to \$160,000. We were to give eighteen weeks of concerts, one a week. As in building a house, the budget proved far too low. It actually required about \$250,000. I personally guaranteed the orchestra \$160,000, and then, as I had expected, other public spirited citizens interested in music came forward splendidly and donated \$90,000. With the amount of money paid into the Maintenance Fund and the ticket sales, \$250,000 was raised. We ended the season without a deficit.

"The second season it was evident that the orchestra was to be a success. The budget was raised to \$750,000. Again we closed without a deficit. Moreover, the normal function of the orchestra as an educational institution was realized by the people of Detroit. Other sources of income were developed. The Detroit Chemical Company, Detroit's largest department store, sponsored a series of concerts for children. The Ford Sunday Evening Hour was resumed. The World Chemical Company employed the orchestra to give

America—my surprise at the new conditions, the new life, the glorious opportunities. For instance, there are millions of right-thinking people here who have lovely little homes in the suburbs—their own homes. Think of it! On the European continent the same millions would be living in prosaic flats.

"Relatively few of America's young men and women abroad ever dream of living in a suburban villa. I had no conception of what such a thing was. It all seemed impossible. The boy in Europe, when he thinks of an American city such as Detroit, with its millions of automobiles pouring out, thinks of grime, noise, coal, dirt, and so forth. When he hears a great orchestra from Detroit, he may imagine quite another picture of the American commonwealth and its citizens.

"It is with a feeling of deep rejoicing and gratitude for my blessings that I realize that I have a God-given privilege to enter this music field, which with me developed as a hobby, and which has become a serious business.

"An orchestra is one of the most valuable civic assets a city can possess. Purely as a matter of public relations, it would have to be kept as a city asset at the City Hall as a capital investment

in good will, worth many millions of dollars. Naturally, I am proud to contribute to my home community and to do anything which means so much to our American home life.

"Every American, whether born here or abroad, has a debt to pay to this country. Many of the young men and women of America in the service of their country have discharged this debt fully and tragically during the past four years. But the obligation is unending, and it is possible to meet it with exalted, constructive service to our country, in times of peace as well as in war.

"We hear thousands 'griping' about imaginary ills and abuses who, if they only focused their attention upon the opportunities all around them to raise our cultural and spiritual standards, might meet with astonishing success. Those who think that the country owes them a living, without their giving ample return, are beneath contempt. They are certain to become loafers and trouble makers. They should live for a little while in countries where the opportunities we have here do not exist.

"I am sure that all of us in America. Let us all pay the debt we owe!"

## Good and Bad "Punctuation" in Phrasing

(Continued from Page 8)

(the end of the little phrase) with a slight upward wrist motion.

In the next little staccato phrase make the four little chords sound short and yet soft, with a delicately upward wrist motion, bringing the top-notes out a little. All this with the soft pedal down. The first four-measure phrase (*legato* and *staccato*) is followed by a similar one a fourth higher. Carry it out similarly.

In the following eight measures the right hand has a series of eight little phrases, each a quarter-note in length, to a quarter, which in turn is connected with another quarter-note, which (being the end of the phrase) must be short. Each little phrase is a long note slurred into a short one.

In the Trio of this middle movement:

Ex. 7



the right hand plays a charming melody in octaves. It is a melody of very characteristic rhythm and very characteristic phrasing. The opening phrase begins with a quarter-note tied to a half note followed by another quarter-note tied to a half. These two octaves should be held almost their whole time value, but should not be quite connected. The octave F-sharp is connected with octave G, which latter is slurred off short. The next octave A-sharp is an isolated staccato octave, short. After this the octave D-sharp is connected with octave F, which latter is slurred off short.

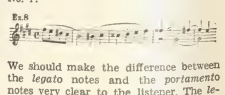
If you carefully attend to all the foregoing, you bring out the character of this exquisite little movement. But, besides the charming melodic line and the quasi jazz-like rhythm of the Trio,

the fascinating phrasing is the very essence of the entire movement.

Beethoven was the first of the great composers who carefully marked the phrasing of his music. He was a pioneer in his compositions as he wanted them. This writer is the happy possessor of a facsimile-reproduction (by Heinrich Schenker) of the *Moonlight Sonata*. The autograph is full of slur-marks and staccato dots written in their proper places with minute care, besides many marks of dynamics.

There are some themes that contain groups of notes with half-leato (*portamento*) marks written over them. For instance, the second theme in the first movement of Beethoven's Sonata Op. 14 No. 1:

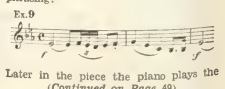
Ex. 8



We should make the difference between the *legato* notes and the *portamento* notes very clear to the listener. The *legato* notes must sound absolutely connected, whereas the *portamento* notes must be half-leato, neither *legato* nor *staccato*—halfway between. This brings out the somewhat whimsical character of the theme.

Once in a while a composer will bring a theme with two different phrasings in the course of a composition, to show it in two different aspects. In Beethoven's Emperor Concerto the main theme in the orchestra is a most energetic, majestic announcement with this "strong" phrasing:

Ex. 9



Later in the piece the piano plays the (Continued on Page 9)

## "Worth Your Weight"

### Common Sense in Weight Playing

by George MacNabb

Member of the Faculty, Eastman School of Music  
University of Rochester

THE PHRASE "playing with weight" is as baffling and confusing as the term "relaxation" because, although weight is always present, we do not play with pure weight at all. The expression is legitimate, but there must always be exertion to execute it—a specific application of power and energy. The weight of the arm merely acts as a base for muscular activity; for unqualified weight, like unconditional relaxation, is ineffectual for any posture or activity in piano playing.

Weight touch has become a common denominator in modern piano pedagogy, due to the trend toward the consumption of all the vast tonal resources of the instrument. We must be wary, however, of the delusion that the solution of every problem of piano technique is the plunging of an aggregate of weight (flesh and bone) upon the keyboard. Any course of action which does not completely utilize the technical and the musical bespeaks a culpable lack of foresight and can only result in misadventure.

Even in the earliest days of study young students should realize the use of the arm and the larger playing units with the application of weight to the keyboard. Naturally we cannot dispense with finger action, nor minimize its role, but finger action must be assigned to its proper category in the technical organism. No finger of its own weight can depress a key. It takes additional weight, plus muscular action in controlling this additional weight, to yield even the softest *pianissimo*; in other words, perfect accordance between the use of weight and the use of finger action is an un-coordinated movement, and when no matter how adroitly either is used, one cannot function without the other.

### Analysis

Analysis of this problem of weight touch begins with the premise that free arm weight is never used in playing. Permitting the arm to drop of its own sheer weight is an un-coordinated movement, and when used as the sole source of power, yields considerably more force than that desired for the many variations of tonal intensity. This is merely using the keyboard as an impediment to the weight's fall. To apply weight to any key requires some degree of coordinated muscular contraction. Still more contraction is necessary to move the weight over the keys, to transfer it from one key to another, and to sustain it in various positions.

To lift the arm above the keyboard in preparation for the dropping, necessitates an active muscular contraction to counteract the force of gravity. Continued contraction then regulates the drop of the arm, resisting gravity in a manner which allows the hand to contact the keyboard with an expediency of force. Contact with the keyboard must be coordinated with a sustained resistance throughout the entire arm, but a pliable resistance nonetheless, so that the joints of the arm, the wrist joint in particular, must be yielding as the finger meets the key. This conditions the arm to withstand any amount of recoil arising from the meeting of the forces of arm-weight and key-resistance. As soon as the weight has met the keyboard it must be balanced on the finger tips for the duration value of the note; otherwise gravity would pull the arm on further down. This resting of arm weight on the keys also requires a certain amount

of muscular contraction. Once again we are confronted with the possibility of using complete loose or lax joints and muscles for any arm position or activity practicable for piano playing.

### Mechanical Considerations

If a small and a large weight are dropped from the same height at the same moment they will reach their destination at exactly the same time, but the heavier weight, having gained more momentum in descent (momentum being directly proportional to the mass), will strike with more force than the lighter weight. Inversely, identical weights dropped from different heights at the same time will reach their destination at different times and with varying forces. Consequently, if two unequal weights are dropped upon the piano keys from the same height, they will reach the keys at the same moment, but the heavier weight, striking with more force, will cause the key and hammer to move with greater speed than the lighter weight when it strikes, thus producing greater tone.

### The Use of Weight

The use of a small amount of weight in piano playing calls for less muscular adjustment than that needed for large amounts. For instance, in a very light staccato the weight of the hand is thrown at, or bounced on the keys (See Ex. 1: First measure of Grieg's *Hall of the Mountain King*).

Ex. 1



whereas for a more dynamic staccato the weight of the hand must be fortified by muscular impulses from the forearm, and so on as the dynamics increase proportionately. When the arm is greatly reinforced (See Ex. 2: Later measures from Grieg's *Hall of the Mountain King*)

Ex. 2



for a tone of high intensity the wrist must be stiff (rigid) in descent—fixed to bear the shock of the terrific impact. Naturally a more pliable wrist lessens the force of arm-weight (more muscular arm-drop) and induces a softening of the tone. The innumerable modifications of this wrist pliability must always be consciously controlled, for the wrist governs the greater speed of individual finger repetition and the playing of the tones in more rapid succession. (See Ex. 4: Beethoven's (Continued on Page 49)

GEORGE MACNABB

quantity of tone. Confidence and freedom are direct products of learning to release and control weight and power through the all-important recoil-process of the wrist. (See Ex. 3: Finale from *Hall of the Mountain King*.)

Ex. 3



When massive, imposing chord effects are desired, the whole weight of the arm is precipitated (under control, of course) upon the keys. An example may be found in the opening chords of Tchaikovsky's Piano Concerto. Even when such chords are played from the keys (in contact with the keys) the weight of the upper arm continues to function by insulating and reinforcing the muscle impulse. For extra heavy chord effects the entire weight of the body from the hips up (I have seen pianists rise out of the chair to accomplish this) may be hurled onto the keyboard. This requires an inordinate resistance of all joints in order that the power may be fluently passed from its source to the keyboard and the recoil absorbed uniformly throughout. In all these instances the arm is dropped with a more forceful contraction than when gravity acts alone as in a free arm drop.

In rapid playing, weight offers a very small element for power and energy. In fact, to overcome the constant weight of the arm, so that it will attain the same force in speed as it does in slow motion, a more vigorous contraction of the appropriate muscles and a moderating of the distance of arm-drop are necessary. This increased contraction gives the arm the desired speed through less distance (distance in slow motion). The smaller range of movement permits greater speed of individual finger repetition and the playing of the tones in more rapid succession. (See Ex. 4: Beethoven's (Continued on Page 49)



## Records for the New Year

by Peter Hugh Reed

**B**EETHOVEN: Symphony No. 9 in D minor, Opus 125. The Philadelphia Orchestra, conducted by Eugene Ormandy, with Stella Roman (soprano), Erid Stanzho (contralto), Frederick Jael (tenor), Nicola Moscona (bass), and the Westminster Choir. Columbia set \$61.

From the standpoint of reproductive clarity this set tops all other efforts to record Beethoven's greatest symphony. Previous to this set, the preferred performance of this work was the Weingartner one. Symphonic recording has advanced a long way since 1935 when the noted Dalmatian conducted the Vienna Philharmonic Orchestra for his recording of the Ninth. Today, recording engineers can do away with a reverberating hall echo like that which caused considerable blur and total confusion in the Weingartner set. Despite these facts, Weingartner's performance nonetheless remains a cherished memento of one of the most eminent Beethoven interpreters of his time. Mr. Ormandy rises to the occasion in his performance by unleashing great sonority of sound where it is required, and his recording engineers do justice to his tonal impacts. Mr. Ormandy's performance is singularly straightforward; if he does not let us down it is because he has at his command one of the greatest orchestras of our time, but there is more to this music than the conductor reveals here—the drama he sets forth with ponderous effects, the splendor and beauty is by no means fully revealed. This is especially noticeable in his treatment of the slow movement, where the recording hardly realizes the *placido* qualities essential to its welfare. Mr. Ormandy plays with admirable precision as the difficult *Scherzo* proves, but even here is not the true manifestation of frenzied joy that Beethoven intended. His outer movements seem the most persuasive—for there his fondness for sonority stands him in good stead in dramatic emphasis. Although his singers are competent they do not measure up to the quartet which Weingartner used, the opening stanza of Mr. Moscona is painfully wobbly, and Miss Roman dominates the group in an operatic manner. The Westminster Choir sings well, but the sopranos are off a bit too prominent for the good of the ensemble. Considering all things, it is our belief that had Weingartner known the benefit of the splendid recording we find here his set would be preferable; as it is, it remains a challenge on more than one count.

Wagner: Die Walküre—Act III (complete); sung by Heini Traubel (soprano), Herbert Janssen (bass), Irene Jessner (soprano), with Vocal Ensemble of the Metropolitan Opera, and the Philharmonic-Symphony Orchestra, conducted by Artur Rodzinski. Columbia set \$61.

Admirably alive, and tonally rich and full, the recording of this operatic set remains one of the best things of its kind that Columbia or any other recording company has given us. It is seldom in an operatic recording that the conductor emerges as the star, but in our estimation that is what Rodzinski does here. The music of "Die Walküre" seems to stir him more than that of "Die Götter und Helden," and all the effects that Wagner has demanded in the orchestra, it brought out both tellingly and stirringly. Columbia is to be congratulated on using a large orchestra like that it gives power and effect to Wagner's music which make it live luxuriously in a recording.

The featured singers are capable exponents of their parts; indeed, at the present time, they are about as

good as we get in any American opera house. Mme. Traubel is consistently the athletic *Valkyrie*, a dominating personality whose effort to save herself from *Wotan's* punishment is vitally persuasive. Her naturally large voice does not always emerge pleasantly from the recording, she drives her high tones too hard and she does not bring to her pleading the appeal that other noted *Brünnhildes* before her have done. Janssen, who is perhaps the ideal *Wotan*, is convincing as *Wotan*, but there are many moments in which one feels his lyrical voice is not quite big enough for that god. Jessner's *Sieglinde* is merely adequate, and the vocal ensemble from the Metropolitan Opera is on a par. In order to make the illusion of the *Valkyries* flying here and there, the voices of these singers are seldom in a central position.

This is a set long needed and we feel certain that many will rejoice with us on its acquisition. In the long run, we feel too, that most will find the work of Rodzinski and his splendid group of players remains the most telling part of the recording.

Wagner: Tannhäuser —Wohl wusst' ich hier sie im Gebet zu finden, and O du mein holder Abendstern; Herbert Janssen (bass), with the Orchestra of the Colon Opera House, Buenos Aires, conducted by Roberto Kinsky (in the former), and the Metropolitan Opera Orchestra, conducted by Paul Breisch (in the latter). Columbia disc 71697-D.

Janssen's singing of these two excerpts from the last act of "Tannhäuser" reveals him as one of the most sympathetic *Wolfsram* extant.

French Operatic Arias: Amadis—Bois épais (Lut-vi); Richard Gœu de Lion—Bendel's Air (Grétry); La Damnation de Faust—Voix des roses (Act II); Serenade (Act III), and Chanson de la puce (Act IV); Romeo et Juliette—Ballade de la Reine (Gounod); Hamlet—Chanson Backbuck (Gounod); Herodiade—Vision turgite (Massenet); Les Cortes d'Offran—Scintille diamant (Offenbach); Carmen—Chanson du Toredor (Bizet); Martal Janssen (bass), with the Metropolitan Opera Orchestra, conducted by Paul Breisch. Columbia set \$78.

Singer is a lyric baritone with singularly admirable musicality. He is most persuasive here in those arias which do not demand big climaxes; the Lully air is sung with quiet dignity, the Grétry with true compassion, and the Queen Mab excerpt with requisite lightness. It is in Berlioz's three arias from "The Damnation of

Faust" where this baritone reveals his more persuasive art—he makes us realize how unjustly the composer's vocal music is neglected. He is less at home in Herod's air by Massenet and in the Offenbach selection—he lacks the requisite passion and fervor for the first and the needed sinister qualities for the second. His *Toredor* too lacks dramatic élan, but his artistry is nonetheless persuasive. Although the orchestral accompaniments are adequate, one wishes this baritone had had better.

Wagner: Die Walküre—So ist es denn aus mit den Ewigem; and Tristan und Isolde—Brangäne's Warning; sung by Blanche Thebom (mezzo-soprano), with Victor Orchestra, conducted by Frieder Weissmann. Victor disc 11-8925.

Miss Thebom is one of the finest singers who has joined the roster of the Metropolitan in recent years. Although she is wholly persuasive as *Brangäne* in the section of that character's music heard here, it is her singing of *Brangäne's* Warning which discloses her splendid gifts as singer and musician; here, she sings with rare restraint and truly expressive tonal beauty. In our estimation, hers is the best *Brangäne's* Warning on records. Not a small part of the singer's success is due to the knowing conducting of Mr. Weissmann, an old hand at this sort of thing, since he has been participating in recorded operatic excerpts for nearly twenty years.

Verdi: Rigoletto—Parmi veder le lagrime, and La Traviata—Sei miel bollenti spiriti; Jan Pearce (tenor), with the Victor Orchestra, conducted by Sylvain Levin Victor disc 11-8926.

Verdi: La Forza del Destino—Pace, pace mio Dio, and Mascagni: Cavalleria Rusticana—Voi lo sapete; Zinka Milanov (soprano), with Victor Orchestra, conducted by Frieder Weissmann. Victor disc 11-8927.

Verdi: Il Trovatore—Miserere; Zinka Milanov (soprano), Jan Pearce (tenor), and Victor Orchestra and Orchestra, Frieder Weissmann (conductor), and Il Trovatore—Al nostri monti; Kentin Thorborg (mezzo-soprano) and Jan Pearce (tenor), with Victor Orchestra, Sylvain Levin (conductor). Victor disc 11-8928.

Bellini: Norma—Mira, O Norma; Zinka Milanov (soprano) and Margaret Harshaw (contralto), with Victor Orchestra, Frieder Weissmann (conductor). Victor disc 11-8924.

Bizet: Carmen—Chanson du Toredor, and Rossini: Il Barbiere di Siviglia—Largo al factotum; Leonard Warren (bass), with Victor Orchestra, William Tarnach (conductor). Victor disc 11-8744.

This group of operatic records maintains the tradition of Victor's famous Red Beils through the long years, with the added distinction that these are all recorded with a tonal realism which is both extraordinary and pleasing. Indeed, these discs show an advance in recording singers which has never before been known on records.

Jan Pearce has grown into one of the finest Italian tenor singers of our time, one would think listening to his authoritative style that he had been born in Italy instead of New York City. His "Rigoletto" and "Traviata" arias are sung with manly exuberance and ad-greatest dramatic soprano voices of our day, but she is an uneven singer. In both her "La Forza del Destino" and "Cavalleria Rusticana" arias her vocal style reveals both beautiful and spread, unsteady tones. Her part in the *Miserere* is not on a par with Pearce's, is poorly focused and emotionally exaggerated. Thorborg and Pearce, on the other hand, sing their duet expressively. Mme. Milanov sings her part in "Norma" better than Miss Harshaw. (Continued on Page 46)

## SINGING LEARNED FROM SPEECH

A PRIMER FOR TEACHERS AND STUDENTS. By Edward C. Balfour and Harry Plunkett Greene. Pages, 81. Price, \$2.50. Publishers, MacMillan and Co. Ltd. Bound in heavy paper; many notation examples.

When jaunty, he-man Harry Plunkett Greene first appeared in the dignified halls of London and New York, he was a kind of classical Frank Sinatra of his day. The society bells of the day found his personal brilliance irresistible, and went in droves to his recitals. Indeed, those who knew him, realized that this was a very keen, sensitive artist and also a very original thinker.

Harry Plunkett Green died in 1936. He was born in County Wicklow, Ireland, in 1865. He studied singing in Dublin, under the famous American theorist Dr. Percy Goetschius in Stuttgart (1883-4) and spent six months under Vannucini in Florence. His debut was made as basso in the "Messiah" in 1888, and in opera at Covent Garden in "Don Giovanni." Opera did not appeal to him and after many years of sensational success as the foremost basso in England, he became Professor of Singing at the Royal Academy of Music and the Royal College of Music in London. He was distinguished for his clear, natural, and impressive diction.

This book is noteworthy because it is in no sense a rehash of the interminable books upon voice. No one can read this book without learning more about the simple fundamentals of voice production. The chapter upon "Where to Breathe" is of great interest, as is that on the "Extension of Compass."

## THE MASTER OF CREMONA

"HOW MANY STRANDS"—OUR HERITAGE FROM THE MASTER. By Ernest M. Doring. Pages, 378. Price, \$30.00 (Limited Edition). Publishers, William Lewis and Son.

By far the most important book in the field of the violin to appear in America in the past twenty-five years is this beautiful new and exhaustive volume which violin lovers will prize as the great treasure of their libraries.

After an impressive biographical introduction, the work proceeds to tabulate, in meticulous detail, the known histories of those of the three thousand or more instruments attributed to the master. There are numerous excellent illustrative plates, including the pictures of more than one hundred of the most famous

of the Stradivarius instruments. While there is some visual similarity in many of the instruments, there is an amazing tonal individuality of them. The instruments now are to be found all over the world. Many of the best are in the United States. In addition to the intrinsic value of the fiddles, there is a long procession of romances associated with special violins which contributes much to their fame. Some have sold for thousands of dollars, while others have been picked up for twenty shillings. Like Gypsies, the violins have been migrating from one country to another, sharing the fortunes of virtuosos and connoisseurs.

Seldom does one find a book flooded with so much musical advice and information. The work is finely documented and therefore authoritative for years to come. The publication of the book was furthered by the subscriptions of many noted artists and amateurs.

## SUMER KEEPS ICUMEN IN

"SUMER IS ICUMEN IN." A Revision by Manfred F. Bukofzer. Pages, 113. Price, 75 cents. Published by the University of California Press.

The famous nota, *Sumer Is Icumen In*, has commanded the attention of musicians not only because, for the period in which it was produced, it is a remarkable piece of music, but also because it is one of the oldest musical manuscripts in existence. It is alleged by some to have been written by John of Fornsete in the Abbey of Reading, and musicologists have long been disputing the approximate date of its creation (1230? 1235? 1240?).

Now Manfred F. Bukofzer, in one of the most meticulous and precisely documented pieces of musicological research we have seen, shows that the very earliest date (*terminus ante quem non*) is about 1290 A. D. Therefore, this venerable round has had its face lifted some forty years and is probably only six hundred and sixty-five years old instead of seven hundred and five, more or less. Mr. Bukofzer's first basis of proof is that the only evidence brought forward is that in 1862 Sir Frederick Madden, Keeper of Manuscripts in the British Museum, established the date 1240, not taking into consideration that the art of setting down

## BOOKS

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by B. Meredith Cadman

## RECORDS

"FORWARD MARCH WITH MUSIC"



## "Annual" Solo Recitals

Q. In order to stimulate my own practice and pianistic progress I give a public solo recital in my home town each year. Occasionally the cause of my heavy teaching schedule, a year slips by without giving one, but I am determined to continue the plan, whatever the cause in extra time, "grit" and nervous energy. Can you give me any help as to how to make this event more successful?—M. A. L. Pennsylvania.

A. So many factors enter into the success of any piano recital that I cannot possibly cover them all. Here are some points for you and other pianist teachers to think over:

The best time for the recital is in the early autumn. You have been able to practice and study most of the summer, you are rested, fresh, unpushed. By the time the beginning of the season is the proper moment to disclose your musical prowess to the community. However, you must not expect to perfect a new program by practicing intensely only during the summer months. If you try to do this you will reap half-baked, insecure, unhappy performances. "Come hell or high water," you must practice every single day during the winter season. This work period need not be lengthy—an hour a day is sufficient—but it must be an inviolable routine. Practice for the time when you are most relaxed, most receptive, best able to concentrate. Only through such rigid, inflexible practice can you enforce over a long period of time can you hope to make substantial progress.

## The Program

Plan your program in its entirety a year ahead. Don't just learn anything you like and then think you can scramble the stuff together into an effective program list. Artists don't build programs this way. Plan to learn only one lengthy work. If, however, you study one of the shorter Mozart or Beethoven sonatas, another longish composition may be included. As to difficulty, beware of flying too high—keep it at the level of your technical grasp; always plan some well-loved, familiar work for the program, and be sure to select several short, sure-fire pieces for the final part of the program.

To find a suitable end-piece for the program is always a headache, for this entire list. I think pianists fuss more over this last piece problem than anything else. It seems to me that they unnecessarily limit themselves to a set of dash-dash, a Liszt Rhapsody, or a brilliant Chopin piece. . . . Why not something a little more unusual like a Bach Fugue transcription, the Bach-Liszt, A minor, the Bach-Albert (or Busoni) D major, or Fuchman's Air and Fugue on the white keys, a Rachmaninoff Etude, Debussy's Cello in F minor, or Rhapsody in C major, the Debussy Fireworks, Toccata, or L'Isle Joyeuse? Or a pianist might save his lengthy composition for the end—the Schumann Fingerring, the Cerny-Schumann Fingerring, the Cerny-Schumann "Moonlight" Sonata, the Appassionata, or Les Cloches.

Plan at least three encores, all brief and instantly effective. Don't give any encores during the course of the program, and don't be too busy answering your final rehearsal or the last question with the extra numbers after the last group. Come right out and play them!

## The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.  
Noted Pianist  
and Music Educator

the auditorium late on the concert day. Guard the instrument and yourself too! against exposure to drafts, and swift changes of temperature on the stage.

Arrange with the janitor beforehand for it, so that you can practice with the lights. If foot lights are available, and do not blind you, by all means use them in moderation if they are not too hot. Avoid a too dimly lighted stage or one in which the lights shine too starkly from above without the counterbalance of footlights. Also, do not dim the house lights too much, for this invariably stifles audience alertness and applause. A bright, even slightly glaring auditorium stimulates the hearers even in the general effect is not the instrument. Don't play a note until the doors are closed, every last person seated and everybody quiet.

The first piece you play is probably more important than any other number on the program. A slow singing piece, or a light, not too difficult rapid composition is always preferable to any long, exciting, or loud, brilliant number. Don't waste your time at first trying to project a low, involved sonata; avoid sensational effects, and don't try to be subtle. It is too early for the audience to concentrate deeply on the music.

Place the piano well forward on the stage, with the keyboard slightly to the left of the center (as you face the audience) and approximately at right angles to the audience. Go to any lengths necessary to procure the best looking, most comfortable piano chair of the specific bring your own from home, or if in doubt buy a flat cushion or two for emergency use.

## At the Recital

Make sure that the ushers understand that no one is to be seated during the playing of a number, and that they know precisely if and when flowers are to be specific on your program—just as the longer interval (intermission) comes usually about two-thirds through the round, relax and smoke.

The first five or ten minutes of your program are the most important of the entire recital. The friendly audience has assembled not so much for the music as to honor you. The interest of your well-wishers centers chiefly on how you look,

what you wear, whether your appearance has changed since you last played (especially, are you plumper?), whether you are calm and so forth. So you have the difficult job of collecting the scattered bits of chattering friends and resolving these into concentration on the music as soon as possible.

Before playing you already have your "hands full"—your fingers are cold, perspiring, or numb. Your hands don't feel too good, you are tired, you are concerned about all sorts of upsetting and unexpected circumstances—yet you want to intrigue your audience and persuade them that the music is colorful and moving. . . . Could anyone face a harder job? Make your entrance confidently, walk out erectly, head held high. Never act shy or backward. As you reach your chair turn to the audience and make a slow bow. Better not smile just now—save that for later. If you try to play the piano before you get the approach must be reverent, serious, affectionate—never flippant or flibbertigibbet. Don't play loud, dashing or fast passages up and down the keyboard, but rather a few soft chords, or a single lovely modulation, testing both damper and soft pedals as you play, finding the best distance and balance for feet, body and arms at the instrument. Don't play a note until the doors are closed, every last person seated and everybody quiet.

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Remember that if you succeed in concentrating on projecting the music well from the very beginning of the program, you will almost surely "forget yourself." You will soon be playing up to the highest level of your competence.

## Other Details

A few reminders: Rise from your chair and bow after each number—unless you plan to play the next piece without a pause between. Nothing squelches applause more than nodding and bowing to the audience from a sitting position. Before the next piece is heard, be so gracious to acknowledge applause in that way!

When you leave the stage after a group (Continued on Page 45)

IN THE popular estimation the technique of singing is one of the most complicated, mechanical and tiresome things imaginable. It owes that evil reputation to a former misreading of its character, of what we might with truth call its "personality," for singing is a human thing.

It took ten years to train a voice in the old days. It was treated as a conscript on parade. It was drilled into a machine. Its youth was harnessed to efficiency. Only the giants grew to manhood; the rest died young—for in the perfecting of its bodily physique they forgot it had an immortal soul. We have travelled since those days. We know now—thanks principally to Schubert—that the old *bel canto* which claimed to be the beginning and end of the art is but one especially beautiful means of expressing one of a hundred moods and takes its place in the pantheon with a hundred other colours; that its legacy of blood and tears is a thing of the past and that the complicated technique which we dreaded and fought with so solemnly in days gone by is in reality one of the simplest, most lovable and most romantic things imaginable.

The human voice has always been pre-eminent among musical instruments. It is far the most gifted of them all in the variety of its virtues. It is practically the only instrument which increases in power as it ascends in pitch—a faculty on which the principles of musical phrasing and the art of reaching the singing chambers which are variable in size and which can regulate their capacity to any form of expression. It needs no fiddle-case to travel in. It goes through life with us wherever we go and—great gift of all—which it alone possesses—it needs no proxy, but gives its message from man to man as it has given it throughout the ages—in Speech.

## Economy of Effort

By all the laws of familiarity and common sense it should be the easiest instrument to master; yet for some occult reason it is the most difficult of them all. Yet everything which is beautiful is simple; and things which are beautifully done are done with ease. And the closer they are to nature the simpler they prove to be: for nature's first law is Economy of Effort. Singing is the closest to nature of all the applied arts, and if we only knew it, the solution of its difficulties is also the simplest.

Assertions are easily made; they have to justify themselves. Here are some questions about singing: the answers will be given later. Some of them, no doubt, have puzzled you already; if not you will recognize the conditions, or symptoms, when put before you. First, Most of us first try to sing by projecting the voice into the house without any embarrassment or need of instruction; on the other hand we have to learn to speak. When we grow up we speak without any difficulty, and we have to learn to sing.

Second, The ordinary musically-inclined adult will shout as loud as anyone in a chorus; but if he is asked to sing a few notes by himself his voice is seized with a feverishly complex and dwindles to a strangled pipe. Why?

Third, If you ask him to sing you a tune he will do it quite efficiently on a jingle like *fol-de-riddle-I-do*, but if you ask him to sing a single sustained note on a vowel, why does he get what is commonly known as "a potato in his throat"?

Fourth, Why does the average clergyman, untrained in singing, who reads a prayer with ease and beauty, lose both these virtues when he intones it?

Fifth, Why, in the majority of cases, is singing associated with the outward and visible signs of physical discomfort—pumping shoulders, wrinkled forehead, wouthings, gasping and all the other signals of distress?

Sixth and last—a question to which I want you to pay particular attention. Why should the singer's colleagues, the violinists, the pianists, the organists, the vocalists and all the rest play with such apparent ease while he alone is condemned to suffer so demonstratively and painfully?

Americans say "There is a nigger in the woodpile somewhere." Why is the hidden nigger—the "X" or denominator, as it were, of all the questions? Well, the answer to the last question is the answer to them all. Violinists, pianists, organists, painters, sculptors, cricketers, jugglers, carpenters, shoemakers and the rest of

Where to Breathe  
by Edward C. Bairstow

The following article is a chapter in the recent book, "Singing Learned from Speech," by Edward C. Bairstow and Harry Plunkett Greene, one of the finest of all recent books upon singing. The *ENVOI* is re-printing this chapter by arrangement with MacMillan and Company, the American publishers.

—ENVOI'S NOTE.

the whole play or work with their hands and feet—the singer sings with his breath. Our hands and feet have been our working weapons of offense and defense from time immemorial; our breath is primarily meant to keep us alive.

## A Self-Conscious Act

When we play a passage on the piano, or hit a ball over the pavilion or cast a fly over a rising trout we do not worry about how much breath we want or how to apply it. Nature sees to all that for us. We have no sense of anticipation, or regulation or struggle. We go through life pursuing these and similar activities without a thought of how we manipulate and reinforce our motions, power, and give no special directions to our breath unless we blow out a candle, or whistle a tune, or smell a rose, or smoke a cigarette or the like. But the moment we ask our breath to sing a sustained note we ask it to side-track its main purpose of keeping us alive and devote its energies to helping some thing which is actively hostile to its routine. It is the most self-conscious thing in the world and a prey to our imagination. It is to all intents and purposes a personality and we shall be well to treat it as such. That is why the adult singer loses the spontaneity of childhood, why he roars like a lion in the chorus but like a sucking-dove in isolation. Why the sustaining voice is a flicked with terrors which were absent in the resonant jingles; why the sung words of the Prayer-book are tangled in birdlike and why the untrained singer pants and struts in the spider's web.

HARRY PLUNKETT GREENE

There is a motto which I should like to see facing the pupils on the wall of every room in which singing is taught. It is: "You make your breath your enemy or your friend?" As the whole art of singing depends far more on the answer to this question than on any other, I am going into it fully.

If we are going to sing, the problem of conciliation which is obviously implied in that answer we must know first where to breathe and next how to breathe—to discover the habitat and the habits of the breath. There are, roughly speaking, four methods of breathing which are taught; but there is only one right one. The longest way round is the shortest way home. It will take them in turn, apply the acid test of common sense and eliminate the wrong ones, one by one.

## A Test of Breathing Methods

Stand up straight, face your audience, your imagination, try them in succession and ask yourself a few searching questions after each. No. 1. Breathe by lifting and lowering your chest. Does it expand without effort? Can you lift it and lower it at any pace you like? Does your throat feel free and open? Can you make crescendos and diminishes at will? Do you feel loose-limbed and happy, and on intimate terms with your audience? No. Your body feels strained; your throat feels cramped and your voice moves on leaden feet. Your shoulders pump

VOICE

"FORWARD MARCH WITH MUSIC"

THE ENVOI

JANUARY, 1946

"FORWARD MARCH WITH MUSIC"







# Come and Make Music!

by Ann Trimmingham

Ann Trimmingham has been Supervisor of Music in School District 89, Maywood, Illinois, for the past twenty years and teacher of school music methods in the American Conservatory of Chicago for the past ten years. Miss Trimmingham has served the Chicago In-and-Out Music Educators Club as President and Board member. She has lectured widely on music education of institutes and other educational meetings throughout the nation.

—Editor's Note.

"COME and make music." This phrase from a Beethoven record, found in "Singing Youth," is compelling and strong. It implies an active, living experience. It is an invitation to create and enjoy a delightful feast. It is an experience that is being provided for the boys and girls in our American schools.

How well the invitation is given, how palatable the feast, and how spontaneous and free the participation depend largely on two factors, the teacher and the learner. Personality, whether it be of the teacher or learner, is an elusive thing, yet it is by the interplay of these personalities that the experience becomes meaningful.

As teachers of school music, our responsibility is very real. Through dull unimaginative teaching, through tireome, meaningless drills and routines, and through a distorted sense of values, we have often failed to enrich and nourish those who are entrusted to our guidance. Fortunately, there are many heartening instances of good learning conditions to be found. A group of forty normal, healthy eighth grade boys faithfully practice chord music at eight o'clock in the morning twice a week, voluntarily, mind you! A third grade class beams when an attractive music book is put before them. They handle it carefully, almost lovingly! A sixth grade class applauds when a new project is proposed. Naturally, we deduce that the teachers of these groups have something to give and the students have something to get.

As music educators we want to put ourselves in tune with the broader aspects of educational thought, so that music may make its contribution to a better way of life. Democratic thinking and planning must not stop at the door of the music room, but must make use of the power of music for good by serving many, rather than the gifted chosen few. We are hoping that our invitation to, "Come and make music" will continue to be a compelling force in American life.

A well known school system has adopted for its slogan, "The destiny of America depends upon the education of its youth." The implications of this statement are clear. Music educators believe that this is true and are trying to have a part in shaping this destiny. Good teaching is the answer.

## Defining Goals

For the purpose of clarity these actualities of teaching will be discussed briefly: Defining goals, planning the curriculum, and how to reach goals.

As educators we recognized the necessity for long time, intelligent planning. The balance between pupil needs and teaching plans is kept by constantly evaluating our work and redefining our goals. It is not enough to, "Let Music speak for itself." In a series of disjointed music experiences. Nor is it wise to hold inflexibly to a plan which does not satisfy pupil needs. Either extreme is unimaginative and wasteful.

The defining of goals is the first essential of the teaching-learning act whether it relates to an entire program or course of study, or the individual daily lesson. Professional musicians to be successful have felt the need for such goals as the growth of musical un-

derstanding, the improvement of performance, the training of gifted pupils and, the composing of music for specific purposes. Each has been a driving force toward the realization of tangible learning.

In setting a pattern of goals for ourselves as teachers, two trends in education should be considered. The first is the emphasis on pupil needs and growth rather than on perfectionist performance. This means that in music, as in other aspects of education, the curriculum is adjusted to the group, and materials are used which can be comfortably and happily mastered by the larger number. Recognizing the pupil as the most important factor, the teacher will make every effort to secure and maintain an informal, democratic relationship so that pupil growth will be spontaneous and natural rather than formal and forced. She will work on the setting of goals with the class so that the ensuing study will have meaning. Such emphasis helps to establish good working conditions, and classroom management is no longer a serious problem for the teacher.

## Planning the Curriculum

The second trend is the emphasis placed on pupil enrichment. Here the arts really come into their own. Music educators have for some time felt that music could serve a larger purpose in education by broadening the base of music experience for boys and girls. The Music Educators National Conference calls this, "Widening Music Horizons." Our phrase describes a richer experience in music. By becoming well informed as to the possibilities in this direction we can offer compelling incentives to our pupils.

The setting of goals as part of an educative program for the learner is quite another matter. Here the teacher mindful of pupil growth and enrichment will suggest to the class, goals toward which they may work. Her proposals will be based on where the pupils are in music understanding and what they will be able to accomplish. The setting of goals may start in a very simple way. Perhaps the actual goal may be to sing a song for the social studies program. If this activity is enjoyed, many more songs are learned and a whole program of music is developed as an outgrowth of the specific incentive no matter how elemental it is.

The curriculum is the second actuality of teaching order to be discussed. It must also be carefully planned in order to serve as a guide to the teacher.

Two of Webster's definitions of curriculum have a close relationship to the origin of the word, "a course," "a place for running." Perhaps these definitions give it peculiar meaning in education. If we are to establish goals that will attract the learner, surely we must give him "places for running" so that

he may reach these goals. The curriculum is the way to the goal and the goal is the outcome of the curriculum.

Music study lends itself well to this functional type of knowledge. Its very essence is movement, energy and life. When it ceases to be functional, it becomes dead language to youth and fails to interest him. When we offer students of music a curriculum or "a place to run," it must fulfill their needs and lead to their goal.

There are many ways of teaching goals. By broadening the base of music experience, there may be a choice of the path to be taken thereby not only holding pupil interest, but demonstrating the scope of musical understanding. Suppose the particular goal of a sixth grade class is part singing for a Christmas program. Their interest lies in descant, canon, or simple three part harmony. They may wish to sing as a group, they may like better to break up into small ensembles. Any of these experiences will lead to the goal toward which they are striving, and each provides a valuable experience for them.

The curriculum may be built so that students function naturally and without too much tension. Union singing for every level offers this type of leisurely experience. It improves legato tone, it develops vocal flexibility, it centers the attention on diction and it develops an appreciation of melodic beauty. Music literature abounds in such suitable material. *Jesu, Joy Man's Desiring, Where'er You Walk, The First Nowell*, and many other songs of like quality are the heritage of youth. Such vocal experiences will lead to many excellent goals.

## How to Reach Goals

The real challenge in learning, however, is determined by the curriculum or "place to run," which has hazards or obstacles. Students above the primary level are quite accustomed to this type of experience in their games and leisure time activities. Their interest cannot be held entirely by too smooth a path. Something sturdy must be injected. It is here that the mechanical demands which are necessary for all around musicianship can be satisfied. Each step in music learning has them. In a well planned curriculum these skills are arranged in a sequence of difficulty so that the student may move from strength to strength. Sight reading may be considered such an obstacle or hazard in music education, yet it is a skill which is most rewarding because it establishes musical independence. There are many such hazards. They may represent experiences which signify superb teaching or they may mean that some efficient drill master is cracking down on a hypnotized class. We are familiar with both situations. Unfortunately, the latter cannot be classified as an educational experience.

The curriculum must be so constructed that it will serve as a guide to the teacher and as a source of meaningful experience for the learner.

Defining goals and curriculum planning are vital to any educational program. (Continued on Page 52)

IN CONTRAST to the plan of class instruction in instrumental music so widely used in the school music field today, the purpose of this article is to discuss some of the fundamental virtues in the plan of private or individual teaching. More specifically, the discussion will center around the private teaching of the woodwinds.

Frequently, a discussion of the various types of approach to the teaching of instrumentalists leads to a prejudiced point of view. The advocate of the modern school class plan emphasizes the virtues of class stimulation to the pupil, time saving devices, and the like, and is apt to criticize the other plan as outmoded and old fashioned. Other times, a writer favors the individual instruction plan as the only way, and criticizes with unjustified severity any plan of trying to teach fundamentals to a group of players at the same time. Both plans have their merits. It is hoped this writer will not seem to be prejudiced, if emphasis in this article is placed upon the superiority of the private teaching method in developing correct playing fundamentals. It might be pointed out that an article dwelling upon the procedure of class teaching entitled "The Teaching of the Woodwinds in the Schools," appeared in *The Etude*, September, 1945.

For a moment let us consider the early problems inherent in learning to play. With the flute, the formation of a gentle limpid embouchure and a clear tone, *without forcing*, is essential for future success. Over-blowing leads to disagreeable sharpness in pitch and in harshness of quality. I have had little success teaching the proper embouchure in the wind class of mixed instruments because of the player's tendency to overblow in order that he may be heard. The use of a mirror and the piano in the quiet of a studio is immeasurable value the mirror to aid the student in proper placement, and the piano to match pitches of unisons or octaves.

## Guidance in the Early Stages

The tone volume of the class, although serious for the best development of the beginning flutist, is not so disturbing to the beginning clarinetist. Any saxophonist or double reed player who has tried to learn to play the clarinet realizes better than the clarinetist himself how really sensitive the embouchure must be to play the clarinet with flexibility and good tone quality. To gain this sensitive control, the player must be guided constantly, at first, into proper channels and away from bad habits. For example, a young student came to me this fall who was covering his upper teeth with his lip. This is not the embouchure I teach, and inasmuch as he had been taught in a class by a former pupil of mine, I asked him if teacher X had not started him with his upper teeth held against the mouthpiece for support. The pupil replied, "Why, yes, I was taught that way. I guess I got into this habit without realizing it." Here is a case where the pupil did not receive the proper individual attention. In either class or private teaching the teacher has to check on embouchure pitfalls at frequent intervals during the first days and weeks. Bad habits are more easily discovered by the private teacher. For example, the bumping of the mouthpiece up and down in the player's mouth will quickly teach him to grip it with firmness, thus improving his pitch and tone quality. The player should be urged to support the tone with enough push of the breath to get a solid resonant effect, not just a thin buzzing sound.

Turning next to the oboe and English bassoon, there are seldom enough players starting on these instruments to make a class of obolists or bassoonists possible. The usual procedure of instruction is, therefore, to start either in an embouchure of instruments or private lessons. The finger approach in the mixed class, to say nothing of the delicate embouchure problems, is never satisfactory. The oboe and bassoon, instead of having as their first notes, B and F, the student the easy fingerings must have to begin with notes which necessitate covering several finger holes and thus, are difficult ones to play. For example, if the clarinet and cornet start on G (second line) the oboe will play an F instead of the easier starting tones of B or A. The bassoon should start on E (third space bass clef) or F. The volume of the obolist in the early stages, unless guided intelligently with enough emphasis on embouchure and the proper easy beginning reed, will sound like a musette or a snake charming's wall. Good private

# How Shall Woodwinds Be Taught—Private or Class Method?

by George Waln

instruction, particularly on the oboe, cannot be over emphasized at this point.

The saxophone is probably the most alighted of the reed instruments. True, the saxophone is perhaps the easiest of the band instruments upon which to learn to blow a scale, but to learn to play it beautifully, and with artistry takes diligent study and practice. With a fair amount of guidance as to proper reed,

this writer's article in the September, 1945, issue of *The Etude* will know that I fully realize the impossibility of gaining enough good, individual instruction for every boy and girl who plays an instrument. It is recommended, however, that the music supervisor solicit the talents of the good private teachers in the community wherever possible. It would be Utopia if every pupil on the woodwinds could have a good



OBOE AND ENGLISH HORN SECTION  
University of Michigan Concert Band

proper mouthpiece facing, the use of alternate fingerings, and correct stages of study on the woodwinds, I believe that most teachers agree that the less said about the delicacies of tongue and attack the better. The beginning student has so many things to remember simultaneously that greater thought should go to the matter of acquiring a nice tone and less thought, at the moment, toward lightness of attack. Soon there comes a time, however, when considerable teacher time needs to be spent in teaching the methods of tonguing easily in teaching the various interpretations of *legato* and *staccato*.

In addition to a lightness of attack in a single fingering, which the flutist must develop by keeping the tip of his tongue close to the point of the reed mouth, he is soon faced with (Continued on Page 53)

## BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

THE ETUDE

JANUARY, 1946

## BAND and ORCHESTRA

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"



## Well, I Do Declare!

Musical Instruments

Throughout the World

## Section I

This is the first of a series appearing in *The Etude* and continuing for six months.—Editor's Note.



Blowing away evil spirits. A Nipponese pianist of the lot of Mt. Fuji. Somehow it didn't work on the atomic bomb.



This hospite virtuoso is a Czech-Slovak, but his face is as Scotch as the map of Glasgow.



Speaking of whirling dervishes, here is a Czech-Slovak, but his face is as Scotch as the map of Glasgow.



Masked Guatemalan dancer performing to the music of a native marimba.



No, the young lady is not playing upon pedals. These instruments are simply another form of the Cuban "gait" or drum.



Music on wheels. Here is a Dutch military band on parade.

Photo—From *The Lotos*



What's this, a log plane? It comes from the Belgian Congo.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

THE INVINCIBLE optimism of the American people is in nothing more evident than in the matter of violins. Not a month passes that I do not receive dozens of letters couched in the same general terms, of which the following is an example:

"I have a violin which has been in my family for more than eighty years. On examining it recently I found inside it a label which reads 'Antonius Stradivarius Cremonensis faciebat anno 1742.' It looks very old and it has a beautiful tone. Is it genuine, and if so, what must be its value?"

In most of these letters it is clear that the writers have an abounding hope that their violins are extremely valuable. Since this is very rarely the case, I have to disillusion them—and it is sometimes a painful job, for in nearly every instance the instrument is obviously an ordinary "trade" violin. The fiddle referred to in the above letter is quite clearly a fake, and a poor one, because Stradivarius died in 1737. It is a pity more people do not realize that the chances of finding a Strad in an attic or a pawn-shop are about one in a million, and that for every genuine Strad in existence—about six hundred—there are many hundreds, probably thousands, of copies, imitations, and downright forgeries.

However, it must not be assumed that every spurious "Strad" is necessarily a cheap instrument. A number of very fine makers copied Stradivarius faithfully, and produced violins of first-class appearance and tone. There is a well-known violin made by Vincenzo Panormo of London which passed through a number of hands as a Strad, bringing a high price, until certain small details of workmanship inside the instrument indicated the actual maker. The violin is valued today at about three thousand dollars, and is worth it. Some of the violins made by Gennaro Gagliano of Naples have passed as Strads, and are now bringing about the same price as the Panormo. I have seen a specimen of Gagliano's work, dated 1745, that was a truly magnificent instrument.

Other extremely capable makers of lesser repute have produced Strad copies worth as much as a thousand dollars. From a historical point of view, one of the most interesting names is that of Daniel Parker who worked in London at the beginning of the eighteenth century, and was the first maker known to have copied Stradivarius. His violins are extremely rare, and some specimens have been valued as high as one thousand dollars. One of the greatest living violinists uses a Parker violin, dated 1717, for his summer practicing. At the beginning of the present century, some of the most skillful copies ever made came from the workshops of the brothers Voller in London and Michael Dotzsch in Berlin. These instruments are worth approximately three hundred and fifty dollars, and some of them have been sold to the credulous for nearly ten times that figure.

## A Difficult Question

On the lowest rungs of the ladder, and not to be mentioned in the same paragraph with the names of the foregoing makers, are the thousands of commercial, factory-made German and Bohemian fiddles worth at most seventy-five dollars, which have flooded the country in the past fifty years. Most of them carry a correctly-worded Stradivarius label, but neither the fiddles nor the fiddlers have any pretense of being accurate copies. These instruments account for at least ninety per cent of the violins bearing Stradivarius labels.

I am often asked how a Strad can be identified. The only answer is—by having years of experience in handling genuine specimens. The outstanding characteristics of a fine Strad are the varnish, the magnificent scroll, the F-holes, the arching and the purring; and it is chiefly by these that the experienced connoisseur recognizes a genuine instrument. But who can adequately describe to a person who has never seen them the glorious lustre of the varnish or the graceful strength of the F-holes? In fact, every detail of a fine Strad brings the realization that its creator possessed an artistic imagination of the highest order, and was further gifted with an eye and a hand able to give expression to his smallest wish. Such intangible qualities cannot be put down in words so that the reader is able to understand and use his information. But even with long experience the connoisseur is

not always infallible. Violins have been produced by lesser makers—who need not say, were themselves first-class artists—which imitated the workmanship and caught the mood of Stradivarius so well that the experts have sometimes been in doubt. Possibly these experts were not acquainted with the proofs of identity contained in a letter that recently came to me. The writer based his belief in the authenticity of his violin on the fact that it was covered with a light-yellow finish or varnish, and because the post inside slanted slightly towards the center!

## The Greatest of the German School

Stradivarius excepted, more inquiries have been concerning Stainer than about any other maker. This is understandable when it is realized that Jacobus Stainer (1621-1683) was the finest maker of the German school, and that after his death his violins were in the greatest demand all over Europe. Naturally enough, this popularity provoked imitation—and his imitators were legion. In fact, for every violin that Stainer actually made, there are hundreds of others that are labeled with his name. Almost every high-built tub of a fiddle presumes to sail under the Stainer colors.

There were, however, many makers who copied Stainer faithfully and well. Among them one must note Leopold Widhalm and Leonhard Maussell of Nürnberg, Anton Thir of Pressburg, Johan Stadmann of Vienna, and Sympertus Niggel of Pilsen. Many eighteenth century English makers—such as Richard Duke, William Forster, and Peter Wamley—made excellent Stainer copies. Most of these men put their own labels in the violins they made, and their names would be heard better known today if the labels had been allowed to remain in the instruments. But some unscrupulous individuals, seeking to cash in on the great demand for Stainers, removed the originals and replaced them with copies of Stainer labels. The temptation was probably great, for during most of the eighteenth century Stainers were much more sought after than Strads.

In some ways, Stainer was an easy maker to copy, for he had certain mannerisms of style that immediately caught the eye. Chief among these was his arching. Actually, the arching is little if any higher than that of the violins made by members of the Amati family. But it looks higher, and it was seized upon as the infallible sign of a Stainer violin. The best copyists had the imagination to see that this apparent height was not real, and went about their work accordingly; the lesser men, lacking an artistic eye, produced grotesque caricatures that still vainly masquerade as the work of a great artist.

Stainer's F-holes, also, are highly characteristic. Though not equal to those of Stradivarius or Guarnerius, they were obviously cut by a thorough artist. The upper and lower turns are round, and the entire F seems to swing a little towards the outside edge of the instrument. This swing was adopted eagerly by the less talented copyists—who could not realize that his individuality lay in the artistry of his workmanship—and so grossly exaggerated that the F-holes of most fake Stainers sprawl across the top of the violin in a most ungainly fashion. And so it is

## Fine Fiddles—and Fakes!

by Harold Berkley

with most of the copies of the great makers: the mannerism is imitated, but the style is ignored.

## Lesser Makers Imitated

Not only the great in the violin world—Stradivarius, Guarnerius, Amati, Bergoni, Stainer—have had their names taken in vain; hundreds of lesser men have suffered the same treatment. Whenever a maker enjoyed more than local popularity, there were imitators ready to insert facsimiles of his label in violins which often bore little or no resemblance to the original. Presenda, G. B. Rogeri, Duke, Albani, Chappuy, Dalla Costa, J. B. Schweitzer, to name but a very few, were makers whose names were abused in this way.

The name of Schweitzer (1790-1868) furnishes an interesting example of the way lesser names have been exploited. A pupil of Geissenhof, he made excellent copies—under his own name—of the Italian masters, some of which have sold for as much as seven hundred and fifty dollars. About fifty years ago there were two enterprising New Yorkers who operated a violin shop. They imported a large number of violins from Germany and Bohemia at about six dollars apiece. These they sold to the "pawn-shop trade" for sixteen or seventeen dollars. But by this time the violins bore the labels of Stradivarius, Amati, and other honored names. Naturally, the instruments were eagerly bought by unwary bargain-hunters for a hundred dollars and more. Perhaps the customers became a little suspicious after a while; at any rate, the importers abruptly switched their labels. For some unknown reason, they chose the name of Schweitzer, and the low-price market soon was flooded with "J. B. Schweitzer" violins—violins, it need hardly be said, which Mr. Schweitzer would have been ashamed even to touch. But it was through these instruments that his name became known to most violinists in America—and known, ironically enough, as a very inferior maker!

## Appearances Mean Nothing

The nineteenth century was a century of label-shuffling. Many an excellently-made and well-sounding violin, was deprived of its original label and given another, bearing a name more likely from its familiarity to command a higher price. One of the chief sufferers from this practice was the fine Venetian maker Francesco Gobelet. Many of his best instruments passed in former years for the works of Ruggeri or Amati; with the result that only recently has his name received the honor that was its due. Nowadays, of course, no reputable dealer would sell a violin on the strength of its label; he would sell it for what it is, and at a commensurate price. But a hundred years ago, or even fifty, the ethics of the violin trade were not what they are today.

Many people think that because a violin looks old it necessarily must be old—and therefore valuable. To violin lovers, the nineteenth century has many things to answer for, and not the least of them is the practice of artificially aging violins. Many conscientious makers—J. B. Vuillaume among them—sincerely believed that they could, in this way, give a new violin all the qualities of one that had attained a healthy old age. The instrument, or the wood from which it was to be made, was baked in an oven or steeped in acids, thus giving the wood that nut-brown color typical of the old Italian violins. After being cleverly varnished, such a violin would seem to the inexperienced eye to be at least a hundred years older than it actually (Continued on Page 60)

## VIOLIN

Edited by Harold Berkley

[ANUARY 1946

"FORWARD MARCH WITH MUSIC"







# Developing the Staff Pianist for Radio

A Conference with

**H. Leopold Spitalny**

Distinguished Composer and Conductor  
Director of Orchestra Personnel, NBC

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

A large proportion of our serious music students are confronted with the problem of "What next?" Not all are sufficiently endowed for concert careers of first magnitude; some are financially unable to develop themselves in careers; some prefer a beginning in other fields. The singer and the general instrumentalist find an answer to their needs in choral or orchestral work of some kind. But what of the pianist? Organizations that maintain a chorus of one hundred voices, and an eighty-piece orchestra seldom have need for more than one pianist. Is seeking "What next?" opportunities for the young keyboard virtuoso, this Etude turns to H. Leopold Spitalny, who, for some twenty years, has combined distinguished musical abilities with executive tasks of production and personnel development.

Mr. Spitalny is the eldest of the renowned Spitalny brothers. Phil directs the Hour of Charm All-Girl Orchestra, and Maurice conducts in Pittsburgh. He was graduated from the Odessa Conservatory with honors, highest honors and served as concert-master of the Odessa Municipal Opera before he was nineteen, interrupting his duties to appear as concert violinist. At nineteen, Mr. Spitalny came to America and continued his career as violinist and conductor. Shortly after, he entered executive music, serving for ten years as Musical Director of the Balaban and Katz Theatres in Chicago. Ten years ago, he joined the National Broadcasting Company as conductor and director of all orchestral personnel. He has auditioned, engaged, and trained players of the NBC orchestral units.

—ETUDE'S NOTE



H. LEOPOLD SPITALNY

**WHAT ARE** the pianistic opportunities in radio? Let me outline the nature of those opportunities, and in that way make clear the qualities that stand as prerequisite. I am not speaking of occasional piano appearances over the radio, but of the regular position of staff pianist. Most broadcasting stations have one such staff member; all the great networks have several of them; the National Broadcasting Company maintains five staff pianists and four staff organists. The duties of the staff pianist are, quite simply, to do everything! His regular assignments include solo performance; the accompaniment of singers and instrumentalists; participation in chamber playing, orchestral work, and choral programs; the rendition of popular selections, and jazz. In addition to these regular tasks, he must be ready, at any moment, to fill in moments on the air that might otherwise be silent.

## Ready for Any Emergency

Radio stations have an obligation to broadcast; by government regulation, a "live" station may leave no more than twenty seconds of time unoccupied with sound of some kind. Now, it sometimes happens that something goes contrary to schedule—in plugging in a program from some distant sending point, a wire may break and need a few minutes for repair; an address may terminate before the end of the program time; someone on a program may break down or fall ill—any sort of emergency may arise, and the station must be ready to fill in with something else. That "something else" is supplied by the stand-by pianist. Consequently, at the start of every program broadcast by NBC, regardless of its nature, a staff, or stand-by, pianist enters the studio, hopeful that all will go well, but prepared to meet the emergency if it doesn't. If everything goes according to schedule, he leaves the studio again; when the program is finished, and pianistically speaking, nothing happens. But if fill-in material is needed, if only for five seconds, he must play. That is where his next great responsibility comes in! Not only must the stand-by pianist be ready to fill in time; he must play music of such interest, both as to quality and performance, that the radio audience of millions of people will wish to hear him—and not the tune out of the station! Every listener has had the experience of listen-

ing with avid interest to some political speech, and then hearing the speech end before it is time for the next program. Immediately, he is conscious of piano music reaching him. What happens then? Either he says, "Oh, pshaw!" and tunes out the station—or he says, "My, that's fine!" and keeps right on listening.

## Thorough Equipment Necessary

"There you have the chief function of the studio pianist—he must be able to make the kind of music that will keep people listening. He may not be called upon too often to do this, but he must be able to. Now, then, we are ready to go back to the question of what opportunities radio has to offer a pianist! Radio has nothing for the second-rate pianist; the pianist who has proven himself incapable of holding wide and interested attention. It has a limited number of opportunities for the pianist who can hold millions of people enthralled.

"Always, natural endowment comes first. The truly fine pianist is born, not made. Later, of course, he works hard, but not to make a career. He studies to perfect his musicianship, to build himself into a fine craftsman, scholar, and interpreter. Thus, my best advice to the young folks who have a radio staff position in mind, is to become fine, artistic players. Begin, first of all with the study of classic art. I know well enough that the radio pianist is frequently called upon to quit the atmosphere of the classics and take part in popular works and jazz. Still, the pianist who equips himself as a jazz player begins at the end instead of the beginning. Unquestionably, great music represents that the wider, more communicative field, and it results adapt himself to other mediums far more readily than the player who sets out with the more limited equipment of hits and jazz. Even if you are charmed with the jazz proficiency of some radio pianist whom you admire, go right on practicing Bach. Make yourself a thorough musician.

"In second place, then, when you are ready for your career, classic music, try to get into an orchestra on a regular staff basis. I don't mean a jazz orchestra and I don't mean an occasional engagement with a symphony. I mean a theater or restaurant orchestra, where all sorts of music are played, and where the

regular pianist gets experience in the all-important drills of adjusting to ensemble work and meeting any emergency or short-notice problems that can arise. Put in a season or two of this kind of work, and go right on reading, practicing, and learning the classics on your own time.

"In third place, learn to be a really good accompanist, both for the voice and for instruments. Master the particular kinds of techniques and emergency-meeting that arise in this field. Read all the music you can get hold of, and perfect your reading ability—the radio staff pianist is often called in to read off accompaniments, and must give a finished performance without advance notice. Also, get a good drill in solfège, or ear-training. Learn the absolute interval and know how to find it. It is of greatest importance that the radio pianist be able to transpose anything, to any key, at sight. Practice transposition by setting yourself the task of playing the piece on which you are working, in at least three different keys a day.

## Serious Study First

"Finally, then, get yourself the experience of playing with a popular orchestra or dance band. Only as the fourth step of our training does the hit-and-lar literature find its place. The pianist who has conscientiously mastered the fundamentals of pianistic musicianship will know how to adjust without too much difficulty. But the youngster who has specialized in jazz will find it an impossible task to work his way into the other skills and abilities I have listed, which are the real basis for a career in radio.

"The young pianist who has put himself through the four stages of prerequisite study still needs the actual experience of playing in radio and meeting the emergencies mentioned earlier. It is impossible to break into a staff position by way of the great networks. The best counsel is to try to get into a small network, or even a local station. About six years ago, I auditioned an enormously talented young pianist who had had much experience, but had (Continued on Page 52)

## MEXICAN FIESTA

There is a remunerative freshness about *Mexican Fiesta* which will pay for all the practice put upon it. None of the rhythms are complicated except the "two against three." Just remember that the second note of the *two* figure goes exactly half way between the last two notes of the *three* figure. Mr. Hopkins studied with the late Gordon Balch Nevin at Westminster College, Pa., and with Harvey Gaul in Pittsburgh. He is a chaplain in the United States Navy, stationed in the Pacific area. Grade 4.

JOSEPH M. HOPKINS

Grazioso (♩ = 69)

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*mf molto legato*

*poco rit*

*a tempo*

*ff*

*D. S. al Fine*

## THE BALL IN THE FOUNTAIN

In the early part of the past century Sigismund Thalberg (1812-1871), brilliant piano virtuoso, developed a style described in his "L'art du chant" in which a central melody was surrounded by arpeggios and arabesques. Liszt said, "Thalberg is the only artist who can play the violin on the piano keyboard." *The Ball in the Fountain* is a delightful piece something after the Thalberg style. The paramount aim is to make the melody (indicated by the large notes with the stems turned upward) sing like a voice while the accompanying notes murmur a background. Grade 4.

Allegretto

MAUDE LAFFERTY

*p*

*mp*

*D. S. al Fine*

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*cresc.*

*dim.*

*mf*

*f*

*p*

*mp*

*mf*

*f*

*rit.*

*Slower*

*a tempo*

*D. S. al Fine*

JANUARY 1946



## POSTHUMOUS

Many of the Chopin mazurkas have a rare musical flavor and charm which only the genius of a Chopin could give them. The *Mazurka in A minor* is one of the most popular. The first section should be played with a lightness and sweetness like fairies dancing. The tempo, *Lento*, means "slow," but the metronome marking in most editions is  $\text{♩} = 116$ . There must have been an editorial error somewhere in the past, for the metronomic marking makes this a very lively composition. *Lento* would make it more or less of a dirge. Wonder how Chopin played it? The staccato notes should be especially short. Grade 3.

Lento M. M. ♩ = 116

FR. CHOPIN, Op. 68, No. 2

**Lento M.M. 66 = 116**

*p* *tr* *pp* *dolciss.* *più f* *a tempo* *rit. dim.* *p* *tr* *più dolce* *tr* *pp* *Fine* *mf* *pp* *p* *legatissimo* *fp* *poco a poco rit.* *D.S. senza ripetizione*

## VELVET NIGHT

A broad, sweeping melody sustained by appealing harmonies characterizes Mr. Federer's most recent composition. It should be played eloquently and feelingly without affectation. Grade 4.

Moderately slow ( $d=48$ )

RALPH FEDERER

*mp* with much expression  
R. H. *ten.*

*mf*

*ff* *slower and softer* *mp* *in time again* *ten.*

*ff* *and broader* *pp* *Fin*







# SOFTLY AND TENDERLY JESUS IS CALLING

WILL L. THOMPSON  
Trans. by Clarence Kohlmann

Andante con tenerezza

The first system of the musical score is written for piano in 4/4 time. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo/mood is marked 'Andante con tenerezza'. The first measure is marked 'mp' (mezzo-piano). The melody in the right hand features a series of eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a 'rit.' (ritardando) marking.

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THE ETUDE

The second system of the musical score continues the piece. It starts with the tempo marking 'a tempo'. The right hand features a more active melody with many sixteenth and thirty-second notes, while the left hand continues with a steady accompaniment. The system includes various dynamic markings: 'f' (forte) at the beginning, 'p' (piano) later, and 'cresc.' (crescendo) and 'dim.' (diminuendo) markings. The system ends with a 'rall.' (rallentando) marking.

JANUARY 1946



Grade 3.

DOLLIE RHODES

Allegro ( $J. = 60$ )

Allegro (♩ = 60)

*mf*

*Ped, simile*

*mf*

*rit.*

*p* *Fine*

*mf a tempo*

*D.C., al Fine*

*rit.*

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*THE ETUDE*

Prepare }

e { Sw. Sal. & Flute 8'  
Gt. *mf* 8' & 4' (Sw. coup.)  
Ch Clar. & Mel.  
Ped. 16' coup. to Sw.

### Hammond Organ Registration

$$\boxed{B} \quad (11) \quad 40 \quad 5760 \quad 320$$

WILLIAM C. STEERE

Ch. Reed (B)

MANUALS

PEDAL

Allegretto moderato

Ch. Reed (B)

MANUALS

PEDAL

*mf* Sw. *mf* *f*

*dim.* *mf*

(To Coda) ☉

Ch. Reed (B)

Gt. *accl.* *a tempo*

Sw. Gt. *accl.* *a tempo* Swb

(Sw or Ch.) Flutes *p*

*cresc.* *sf* *rit.* *D.C. al* ☉

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Coda

*rit.* *a tempo*

Sw. *p* *pp*

Flutes

# Andante moderato AH, WILL I SIGH!

Words and Music by  
DONALD LEE MOORE

*f* *rit.* *mp a tempo*

1. Ah, will I sigh when we must say fare - well, And will the tear - drops  
2. Take thou my hand while time doth yet re - main, And to the hills we'll

flow! go. Deep in my heart for - ev - er will dwell  
There in the si - lence we'll pledge our love a - gain,

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THE ETUDE

*mf*

The ten - der love we know. No mat - ter where I  
While fra - grant breez - es blow. And with a sa - cred

*rit.*

go, I swear, My fears your love will dis - pel.  
kiss we'll say Vows that the tongue can - not tell!

*rit.*

*a tempo*

Prom - ise you'll cher - ish the mem - o - ries we share, Ah, will I sigh when we must  
Come for the mo - ments are steal - ing fast a - way,

*a tempo*

*p*

*rit.* *a tempo*

say fare - well!

*a tempo*

*rit.* *mf* *dim.*

JANUARY 1946

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# AN IMPORTANT OCCASION

SECONDO

ELLA KETTERER

Moderato M.M.  $\text{♩} = 88$

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# DANCE OF THE BUTTERCUPS

SECONDO

FRANCES TERRY

Tempo di Valse

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THE STUDE

# AN IMPORTANT OCCASION

PRIMO

ELLA KETTERER

Moderato M.M.  $\text{♩} = 88$

# DANCE OF THE BUTTERCUPS

PRIMO

FRANCES TERRY

Tempo di Valse

JANUARY 1906



English version by Marie Pentz

Grade 1½. Moderato

# CIELITO LINDO

MEXICAN POPULAR TUNE  
Arranged by Ada Richter

*mp*  
1. In your dark glance where the love-lights dance I find ro-mance, Cie - li - to Lin - do.  
2. Now cu-pid's dart pierced deep my lone heart With his keen art, Cie - li - to Lin - do.

Bright eyes gay steal my heart a - way; It's yours for aye, Cie - li - to Lin - do.  
Come and rest your head on my breast; To dance is best, Cie - li - to Lin - do.

## CHORUS

Slowly

Faster

*f* Ay, ay, ay, ay. Come; let's wait no long - er; When  
two hearts beat to the mu - sic sweet, Love grows strong - er, Cie - li - to Lin - do.

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Grade 2.

Allegro (♩ = 80)

# SHIFTING SHADOWS

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MILO STEVENS

*p* *cr.* *dim.* *p*

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THE STUDENT

*mp* *cr.* *f* *rit.* *D.C.*

Grade 1½.

# THE RAINDROPS PLAY TAG

LEWIS BROWN

Allegretto M.M. ♩ = 84

*mp* *leggerissimo* *f* *D.C.*

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43



# DRIFTING MELODY

GRANT CONNELL

Grade 24.

Moderato con moto (♩ = 108)

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THE STUDY

## The Teacher's Round Table

(Continued from Page 14)

or at the end of a program, don't wait outside if the applause continues, but come back at once and bow graciously—this time twice. Don't forget the smiles. . . And don't let those dumb well-wishers clutter up the artist's room to drool their silly platitudes before the concert, or between groups. Forbid anyone to communicate with you until after your final encore.

Always know definitely what you want to say to the audience by way of your message. For every piece on your program have a clean cut, authoritative musical, and emotional "programme" in your mind to project. How can you expect your hearers to understand your message if you send out indecipherable gibberish?

Plan to begin all rapid pieces a little slower than you feel the tempo at the concert, and contravise play slow pieces a little faster.

Feel the definite, rhythmic pattern or unified swing in the accompaniment or melodic shape before you begin every number. Half the battle is won if a long rhythmic pulse is established at the outset of each piece. Give fuller and richer amounts of tone in an auditorium than you ordinarily use at home. Give extra strong stresses on top melodic tones of chords, melodic lines, and bottom (bass) tones. Beware of letting phrases "die" rhythmically or tonally. As soon as your ear warns you of an anemic fade-out rejuvenate the phrase with reinforced tonal richness. If in doubt about pedal, use too little rather than too much, since most of your audience likes clear, precise, crystalline outlines at all times.

### Posture at the Piano

There is finally the matter of posture at the piano. So many pianists present such an uninspiring or downright awful spectacle at the keyboard that their playing demonstrates the triumph of music over matter. Their own musical qualities and sound interpretations succeed in shining through in spite of awkward, sloppy or unesthetic approach to the instrument.

We all know the various types well: the pianists—mostly tired, downtrodden music teachers—with the Sad Potato Sack Slump at the keyboard; the "Potato Bug Pickers" with eyes and fingers fanatically glued to the keys as they shake or snatch the "bugs" from the bushes; the "Claw Sharpeners" who viciously dig, rank, and grab at the instrument; and don't forget that malevolent tribe of "Rug Beaters"—among them some of our popular young piano thumpers—who whack, slap, and smite with formidable but futile blows. . . . These types are, alas, with us always. But why set up such unnecessary obstacles to the enjoyment of your playing? . . . A straight, relaxed back, an erect head set on free, swinging shoulders, feather-weight elbows moving graceful arms unobtrusively over the keyboard—such natural keyboard approaches are not difficult to attain and maintain.

However hard, consistently and intelligently you prepare, you can be sure that annual recitals are an ordeal for most pianists. But I can assure Round Tablers that the strain, the worry, the self-doubt, the agony are more than compensated by the added prestige, con-

fidence, and authority in playing and teaching, and the inner satisfactions which result from the tough discipline. I wish more teachers would set themselves a goal like M.A.L.'s. It does seem, doesn't it, that any musician-teacher deserves the name, should be competent enough to give at least an occasional short studio or public recital of too-difficult solos or ensemble pieces for his pupils, their parents and friends?

May I add a final word for those serious young people who plan to make music their life's work, and who are ambitious to play in public? Let them remember that it takes an enormous amount of vitality, enthusiasm, and unrelenting discipline to become a good musician. . . . Already the early student days must be an unbroken period of stern mental, musical, and moral discipline. You must learn to take every situation in your stride, to make no excuses for conditions or circumstances, to take life on the chin, to grin, bear it, come through and come up smiling. You cannot afford alibis for incompetence. If you have a heavy cold, are nervous, upset or exhausted, if the piano you play on is wretched, you must give no visible (or audible) evidence of it. Grit your teeth, control your brain, heart and hands, perform the required job and deliver the "goods".

If you are unstable, maladjusted, insecure in your youth you cannot expect to become an outstanding or even good musician unless you take immediate steps to rid yourself of these shortcomings. . . . To walk out on the stage, sit down at the piano and try even remotely to approximate your ideals is the toughest task I know—one that takes an appalling amount of determination and guts. But if you do go through with it, you will acquire riches worth infinitely more than precious gold and fine diamonds. You will develop technical, mental, and musical control, you will build up your confidence, deepen your convictions, and strengthen your own authority. Sometime you may even be given the final satisfaction of momentarily breathing the breath of throbbing, pulsating life into the creation of a great master, a re-creation not after your own image, but in the rich glowing spirit of the creator himself. . . . If you fail to achieve this, what remains? . . . All your life your spirit will grow, bloom and bear fruit. You will learn to love, respect, and understand music. . . . That is enough for any musician to aspire to, isn't it?

### Basic Lines and Spaces

Do you think it better to number the basic clef lines and spaces from the bottom up, or the top down?—Two

If the treble clef is numbered from the bottom up, the bass clef should naturally number from top down. . . . (first line A, second line F, and so on) in order to synchronize with the treble "anchors." These C clef octaves on the second treble line, the F clef on the second bass line, "Treble" C is third space, "bass" C also third space, and so forth. Don't forget that pupils must be able to call lines and spaces of both clefs up and down, skipwise, and in all sorts of ways, with machine-gun speed. . . . Then, just as quickly they must be required to locate these on the piano without looking at the keyboard.

And if you must give them a memory prop for those descending bass clef lines (A, F, D, B, G) why not, "A Fell Down, By Gosh!"

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## Two Aspects of the Cuban

### Musical Landscape

(Continued from Page 6)

and *Contra-Danza*, the Negro element of rhythm has been so completely incorporated as to be considered the basic source. Ignacio Cervantes, the celebrated Cuban composer of the Colonial period, has left us true versions of this form in his mastery works, "Danzas," for piano. The *Danzon* form has been used with such profuse and diverse application that nearly all classical Cuban themes, symphonies, operas, operettas, and so on, have had their germinal rhythmic metamorphosed from the rhythm of the *Danzon*. The *Danzon* was very popular in the salons of the upper classes as well as in most of the entertainment centers of Cuba. Today it has been replaced by the *Son*.

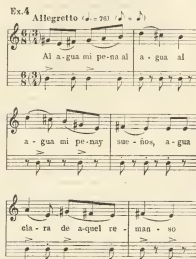
#### Habanera



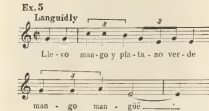
#### Güajira, El Pregón

The *Güajira* or *Punto Criollo*, converses, as does our popular native form, a profound melancholy, a nostalgia for the fields of Cuba. In these fields of blazing sunshine, with their thatched-roofed huts and palm trees—endless fields of deep monotonous green, of penetrating, maddening scents—the dark, plaintive accents of the *Güajira* are intoned by the indolent peasant within the recesses of the solitary cottage. It is a poetic, sentimental song, the medium through which the white Cuban peasant bares his soul, expressing his hopes, and recounting his sufferings; it is replete with reflections of the bitter, hard life whose cause is the oppressive nature of the tropics.

#### The Güajira



#### Pregón



**El Son, El Tango Congo, La Conga, La Comparsa, La Rumba.** Among the popular Cuban musical forms, quite frankly influenced by Negroes, the following most significant may be included: *El Son*, *El Tango Congo*, *La Comparsa*, *La Rumba*. All are violently exciting in their potent rhythms. One is at a loss properly to describe their powerful emotional impact. Hearing these Negro rhythms one is engulfed, hypnotized by the persistent, stubborn vibrations which completely paralyze the will and create confusion

within oneself by the sweep and magic of their power.

Both the *Son* and the *Conga* have attained great popularity everywhere; the first, with its strident orchestration and penetrating melody, the second with its exciting and contagious rhythm. Since the echoes of these popular forms derived from the musical ritual of the Cuban Negroes reverberate on every continent, there is no need for detailed explanation. All the world knows them, and they are heard over and over again at saturation point in cabarets and night clubs.

**Ritual Dances of the Yoruba Tribe (Lucumi) and Pantomime in the Naiño Rites.**

I consider it more important, therefore, to discuss the sacred music in the ritual liturgy of the Yoruba Negroes and the ceremonies and pantomimes of the *Naiño* sect of Cuba, significant Afro-Cuban elements in West Indian music. In addition to these two, there exist in Cuba various musical types which stem directly from Africa. They are known as *Bentá* or *Conga*, which may still be heard in the dance music of the peasants; *Calabari*, associated with the *Naiño* rites; *Ganga*, supposedly the authentic *Jumba-Cubana* (a dance resembling the *Conga* and quite as exciting and dynamic; and *Ara* music which is known as *Vodú* in Haiti.

Of all these, the "sacred music" of the Yoruba Negroes is the best preserved. In Cuba the Yoruba Negroes—the most civilized Negroes on the African continent—are called *Lucumi*, which is the name of the slave center on the African

(Continued on Page 68)

## Worth Your Weight

(Continued from Page 11)

Sonata, Op. 10, No. 1, first Movement)



#### Presentation of Weight

Unraveling the complications and ramifications of this important principle of weight playing for a student is one of the teacher's most difficult tasks. The more simple and practical the presentation the more quickly will it be assimilated by the student. Since mere arm weight does not give us the ability to play any more than mere body weight gives us the ability to walk, it is very wise to minimize the use of the word "weight," and define it as "energy," "italy," "energized weight," "momentum of the arm," or any nomenclature which will make for clarification. Tone control requires a very discriminating procedure. Merely dropping the arm into the keyboard obviates precision because the force is neither determined for, nor directed toward, any particular tone, and the results are haphazard at best.

Further clarification of sheer weight versus energy (or energized weight and its uses) may be attained by recourse to simple, practical illustrations. For instance: an aeroplane standing on the runway with motors idle represents inanimate weight only, and is of no value or significance to transportation. But set the intricate motors going and at once there is power and energy, which, working on the weight of the plane as a base for its efforts, and against the force of gravity, causes the plane to leave the ground and under the control of the pilot to soar at will. Increase of motor power produces greater speed and higher altitude; decrease of the power produces less speed and lower altitude.

In piano playing the amount of power necessary for a given tone is acquired through an intimate association with the feel of key-resistance. The more highly the playing apparatus is perfected into one unified leverage system—the shoulder to sound, the more uniformly will the arm be carried over the keys, with the energized weight assisting the fingers in their action. When the arm functions as a floating base the weight and muscular energy complement each other.

For an increase of tone or playing activity the energy is simply increased, and vice-versa. There are many equivalent examples of energy use outside of pianism. For instance: manipulating a small tack hammer from the elbow employs fore-arm stroke; wielding a sledge hammer requires considerable activity of the large muscles of the shoulder and back; closing a door with the tip of the elbow (fore-arm bent back with the hand touching the shoulder) reveals the fact that the upper arm and shoulder muscles are effecting the work. This is another indication that muscle isolation cannot exist and is convincing evidence that the chief source of power issues from the shoulder region. Confluence of the shoulder muscles in carrying power demands an alertness in carrying

the arm; it is not a power which is initiated and terminated with the single tone, nor is it in the least constricted. The teacher's prime objective is to get the feeling of these principles across to the student. The dangers lie in the fact that certain sounds can be duplicated on the piano with various muscular conditions, some desirable and some not. Since tone in its final issue is produced by outflow of key-press, the muscular adjustment which gives the finest command over the key is the one to aim for. The listening ear is the surest guide; consequently, it is indispensable in training and disciplining the arms and muscles to a fine differentiation in the application of power so that the reflections of the mind and the emotions can be reproduced into good tone and expressive playing.

## Good and Bad "Punctuation" in Phrasing

(Continued from Page 10)

same theme transformed into an angelic, sweet song by the following phrasing, all legato:



We can see how important correct "punctuation" in phrasing is. We can "make or break" the character of a theme by good or bad "punctuation." As an amusing experiment, to see what wrong phrasing can do to a piece, take the first eight measures of the opening theme of the following compositions: Schubert, *Moment Musical No. 3*; Chopin, *Waltz C-sharp minor*, *Mazurka B-flat major Op. 7 No. 1*; Debussy, *Passepied*; Scherchen, *Marche des Grigs*; Wedding-Bday of Tchaikovsky; any waltz by Strauss; Gershwin, *Gotatite*; and change the phrasing marks into their opposites, that is, make the long notes resting, and the short notes long (change legato into staccato, and staccato into legato). You will be amazed at the strange result. The character of the music is completely changed completely in some cases into a bizarre and grotesque perversion (a parody) of the original. You hardly recognize the piece. It has lost its outline, its face, its shape.

There are some young students and amateurs (and some older ones) who are utterly indifferent, almost desensitized, to the punctuation marks in music. They are like some people who write a ten-page letter without a period or comma. They are living in eternal bliss. When playing the piano they wallow in a sea of sensation. They are having a grand time. But the poor outside listener is not! To him it all sounds unintelligible, without "law and order." He can't almost stand what they are "talking about." They try to portray joy, sadness, grace, humor, dramatic fervor, and so forth, but are utterly oblivious to the phrasing of the music. They connect or separate notes quite capriciously, as the passing whim strikes their fingers with the keys. Such "hit-or-miss" punctuation can actually sound idiotic, and make one think

(Continued on Page 68)

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## Developing the Staff Pianist for Radio

(Continued from Page 24)

not "gone through" quite as much as I felt necessary for complete security on a vast network like NBC, where there is no time to train people and where top-caliber service is required at all times. Thus, I did not engage him, but told him, frankly, that I was interested in him and would watch him. I did. I watched him go to another network, build himself up there, and become so proficient and versatile that I was only too glad to give him a staff position—five years after his first appointment.

"To give you an idea of the quality of musicianship we require for a staff-stand-by position on NBC, let me tell you about some of our pianists. Milton Kaye clinched much experience with theater and symphony orchestras by traveling as accompanist to Heifetz and advancing to chief pianist on another network. Arrur Balaun has an international reputation as an accompanist, and frequently appears as concert soloist in recitals of his own. Earl Wild has just left us to concertize. (It was Wild, I may add, who was chosen by Toscanini to perform Gershwin's *Rhapsody in Blue* under the maestro's baton.) I might add to the list and recount the accomplishments of our staff organists (whose work lies along similar lines), but this will give ambitious youngsters an idea of

what a great network expects of them, and with whom they will compete. All these gentlemen are master pianists in the concert sense, and they often are called upon to make use of their virtuoso abilities. In addition, they play chamber works, perform with large and small orchestral units, play accompaniments, appear in hit and jazz works, and give readings from new manuscript music. And at all times, one or another of them stands by to fill the possible emergency of providing first-class entertainment, to give notice whatever the duties of millions. Those are the duties of the radio pianist. Such duties are well rewarded—but there is no chance whatever for a pianist who cannot fulfill them adequately and artistically.

"So much for music as such. Another point comes to my mind and I should be dealing less than fairly with the ambitious student if I neglected to mention it. In addition to perfecting musicianship, perfect the kind of thoughts, of personal philosophy of living that will be heartening and attractive to people when it reaches them through your playing. But to reach them it will—no performer expresses more than the spiritual fabric of his own inner soul. For myself, I could claim close family ties with my greatest satisfaction."

## Come and Make Music!

(Continued from Page 18)

They represent many hours of intense, creative thought. The fulfillment of these plans so that the goal may be reached is quite another problem. To the good teacher, it opens up a vista of interesting, exciting experiences. It is his very reason for being, he grows more zealous as the course unfolds and each problem presents a new challenge. For it is here that she is continually tested. It is the core of teaching success and the point at which most of the failures in teaching occur.

The young inexperienced teacher so recently filled with high hope is frustrated by the cooling interest and response on the part of the class. The skillful teacher may be baffled by the fact that the problem is hers to solve and that in most cases she eventually will bring things to pass.

Two suggestions are presented relative to the problem of how to reach goals, and make have specific and constant motivation. This may be carried on in type of music experience. Festivals, concerts, assemblies, and classroom projects are some of the ways in which the student is to be not only good educational practice, but has also saved many critical situations in the music class. Boys and girls will work tirelessly on music of the best quality. In fact, they will be used for a definite purpose. In fact, they will polish musical taste has reached a very satisfactory level.

The project usually should be extremely simple. It must appeal to the fancy of the children. From them the resourceful teacher will draw ideas for its development.

The study of integrated units will also provide a source of material for a broader music experience. This study naturally leads into some of a delightful, culminating activity which the children themselves can plan.

The second suggestion is that each music lesson should provide an opportunity for pupil growth in musical understanding and skill. Some particular emphasis must be kept in mind. Rhythmic problems, pattern study, melodic beauty, nationality traits in music are some of these patterns.

The class may experience a single composition in so many ways that it is a continual source of interest and delight. Recently, a teacher presented a Mozart Minuet to her class. In one lesson they discussed the character of the dance, listened to several recorded Minuets, and another, the piece was analyzed and expressed. The simple four part harmony of the chorale setting was then explored and after several lessons of this sort the song was sung and the theme for a period program. The class members selected this song for a part of their graduation music.

The mastery of procedures and techniques is a necessary part of good teaching and will clarify learning for the pupil, yet these teaching skills must be continually evaluated so that they do not become dull meaningless fetish, and the

pupil a tool in the hands of the technician. In conclusion, the invitation to, "Come and make Music," is an experience that can be offered by the teacher in a different position of the tongue. Because of the farther extension of the larger multiplex in the mouth, the tongue must be arched slightly different position of the tongue. Because of the farther extension of the larger multiplex in the mouth, the tongue must be arched slightly different position of the tongue. Because of the farther extension of the larger multiplex in the mouth, the tongue must be arched slightly different position of the tongue.

## How Shall Woodwinds Be Taught

(Continued from Page 19)

the need for double and triple tonguing. These types of tonguing need the guidance of a private teacher. The class teacher can hardly give the individual attention necessary to follow through on this important matter, even if he is well qualified to do so. Numerous flutists come to me for study in the Conservatory who have not been made to realize the true function of the tongue. They are soon shown the function of the tongue is to articulate or pronounce the tones, to note to hit or "split" them. I am personally indebted to one of my former teachers on this point of light attack in the thought he conveyed to me that the stroke of the tongue to its point of contact is just as light and quick as the least of us is in the most delicate *pp*. The difference in volume between the two markings, *fortissimo* and *piu-fortissimo*, is gained from the force of the breath which follows each attack and not from the force of the attack itself.

When the time comes for the young clarinetist to improve his tonguing, he will need to realize that the tongue must be arched back in the mouth and that the tip of the reed will be extremely close to that portion of the tongue which is to touch it. Proper attack and speed in tonguing will best be developed by keeping the tip of the tongue very close to its point of contact. When the attack is made, the feeling to the student is that of a very light flick the tongue and the instrument is not brushing. I have often heard the fine clarinetist say that he can scarcely feel his tongue touch the reed when making continuous *staccato*. Attention to lightness of attack can never be over emphasized. Time spent on these important fundamentals with a capable private teacher is invaluable.

The principle of lightness of attack applies to all reed instruments, including the oboe and the bassoon. It might be said here that saxophones, particularly the larger ones, require a slightly different position of the tongue. Because of the farther extension of the larger multiplex in the mouth, the tongue must be arched slightly different position of the tongue. Because of the farther extension of the larger multiplex in the mouth, the tongue must be arched slightly different position of the tongue.

No other family of instruments has problems of intonation so great as those of the woodwind family. Not long ago when I was rehearsing the Brahms "Quintet in B Minor" for clarinet and strings, with a fine string quartet and was making a special effort to favor the pitch of certain tones, the artist cellist in the quartet exclaimed in amazement, "I thought on the clarinet that all the players had to do to play in tune was to blow hard and execute the proper fingering!"

## Effect of Temperature

To play in tune requires a sensitive ear plus an understanding of the mechanics of the instrument and the effect of temperature upon it. Only this morning a student brought to me a clarinet which he had just bought to rehearse his solo. His clarinet was cold. He proceeded to tune his concert "A" and to start playing. The first several measures sounded in tune, but soon his throat tones (those tones which are produced by using the uppermost part of the instrument) became noticeably sharp. Other tones which involved the full length of the clarinet were still in tune. What was the cause of this? His breath quite logically warmed the upper part of his instrument in the lower tones, thus making the throat tones sharper than the others. He was not fully sensitive to the physical law that warm air raises the pitch of the instrument. The lesson from this illustration is that one should thoroughly warm the instrument with his breath before tuning for performance. This is a fundamental issue of playing in tune in the band or orchestra when we are constantly confronted with temperature changes. The symphony

player is extremely careful to compensate for the several physical changes of temperature, acoustics, dampness, and so forth, and because he is an artist he knows quite well how to overcome these obstacles. Every player must learn which notes on his instrument need favoring up or down. The flutist must learn that his instrument tends to blow sharp when played loudly, and flat when played softly, while the natural tendencies of pitch on the clarinet work in reverse the distance of the mouthpiece in the mouth, so that to lower the pitch of his instrument to any great extent, he shall probably "pull-out" not only at the barrel, but on the middle joint as well. Often, if the brass players in the band are not tuned down to a standard pitch by pulling their slides, they will force the pitch of the band so high that the woodwinds struggle to "lip-up" the pitch or play flat. Players on the metal clarinets should realize that they will probably need to pull their barrels considerably, more than do the players on the wooden or ebonite instruments. In private study and playing with piano accompaniment, the pupil should learn how to tune his instrument properly and how to play in tune.

Space in this article does not permit a complete discussion of the vital fundamental of playing in tune, a discussion of other important fundamentals. A sampling of the topic, as given above, tends to point out further the need and desirability of having a good private teacher in the study of any of the woodwinds.

## Records for the New Year

(Continued from Page 46)

here as well as in the other selections in this album. Tchaikovsky: Moscow Cantata—Prayer; and None But the Lonely Heart; sung by Gladys Swarthout (mezzo-soprano), with Victor Orchestra, Symphonies (conductor), Victor disc 10-118. Miss Swarthout is to be congratulated on presenting us with a finely sung recording of the Prayer from Tchaikovsky's "Moscow Cantata," which the composer was commissioned to write for the coronation of Alexander III in 1883. The Prayer is a moving aria religious in spirit but with some operatic characteristics.

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THE THIRD CONCLAVE of Deans and Regents of the American Guild of Organists took place on December 27 and 28 in New York City. The two-day sessions, presided over by S. Lewis Elmer, Warden of the A.G.O., had for their highlights a forum on examinations, and a recital of the 1946 test pieces played by Vernon DeRaf at the Church of the Ascension. The event was one of a number arranged to mark the fifth anniversary of the Guild.

THE METROPOLITAN OPERA ASSOCIATION opened its New York season on November 26 with a spectacular performance of "Lohengrin," with Helen Traubel and Tursten Ralf (making his debut), in the principal roles. The first opera opening since the end of the war found all of the old-time social brilliance again in evidence. The New York opening was followed the next night, November 27, with an equally distinguished and brilliant performance of the Philadelphia season of the "Met," when the company outdid itself in presenting a genuinely outstanding performance of "Der Rosenkavalier," by Richard Strauss. The conductor on opening night in New York was Fritz Busch (making his debut), and for the Philadelphia opening, the conductorial end was in the capable hands of George Selli.

FIVE PROMINENT MUSIC AUTHORS have been selected to judge all entries submitted by United States composers in



HELEN TRAUBEL

the Reichhold Symphony of the American contest. This jury consists of Eugene Goossens, Music Director of the Cincinnati Symphony Orchestra; Valter Poole, Assistant Music Director of the Detroit Symphony Orchestra; Alfred V. Frankenstein, Music Critic, San Francisco Chronicle; Rudolf Reti, pianist and composer; and Carl Page Wood, Professor of Composition, University of Washington.

THE LIBRARY OF CONGRESS, which occasionally publishes works for which there is likely to be an educational and artistic need, but little commercial demand, has announced a "Guide to Latin American Music," by Luther Evans. The guide is a 274 page volume and may be obtained from the Superintendent of Documents, U. S. Government Printing Office, for forty-five cents a copy. The Library has also announced the issuance of a series of Yiddish records of United States folk songs in albums as a part of a plan to preserve permanently not merely the songs, but the manner of singing them. Those who are interested may write to Milton J. Plumb, Jr., Information and Publications Officer of the Library of Congress, Washington, D. C.

## The World of Music

"Music News from Everywhere"

model, weighing forty-five pounds. The old plate weighs one hundred and twenty-five pounds.

SAMUEL RICHARD GAINES, composer and well known organist, died suddenly on October 8 in Boston. Mr. Gaines, who had composed several hundred musical numbers, had been a resident of Boston, Detroit and began the study of the organ at fourteen. He was active in New York, Detroit, Michigan, and Columbus, Ohio, before locating in Boston.

THE KOUSSEVITZKY MUSIC FOUNDATION has named Howard Hanson, Oliver Messiaen, and Hector Villa-Lobos the composers to receive the 1945 commissions for symphonic works. Awards were made also to David Diamond and Harold Shapiro to write short compositions for symphony orchestra.

JEROME KERN, creator of many outstanding stage and screen successes, including "Show Boat," "Roberta," and "Sally," died on November 11 in New York City. He had been in New York since November 2, having come from his home in Beverly Hills, California, to supervise the production of "Show Boat," for which he had but recently written a new song. One of the country's foremost composers of music for the theater and screen, Mr. Kern was rated with Victor Herbert



JEROME KERN

AARON COPLAND'S "Appalachian Spring" was performed in November in Vienna by the Vienna Philharmonic Orchestra under the direction of Eduard Lohner. During the present month it will have its first performance in Sydney, Australia, under Maurice Abravanel.

THE EIGHTIETH BIRTHDAY of Jean Sibelius was honored by a concert of the Finnish composer's works on November 22, in New York City. Sponsored by prominent American and Finnish residents of New York, the program enlisted the services of ninety members of the Philharmonic Symphony Orchestra, conducted by Simon Parnet, and Karin Brannell, contralto, as soloist.

ONE OF the heaviest parts of a piano is the metal plate or frame upon which the piano is built and which supports the strain of the strings. This has made piano so heavy that they have been difficult to move around. A new plate of cast aluminum alloy, which is sixty-four per cent lighter than the old plate, has been introduced by Weber & Co., who proudly shows one of its women staff members holding aloft a plate of a spinet

in his ability to create streams of haunting melodies. He had a thorough schooling in music, having studied composition in Germany and England. He was credited with a total of one hundred and four stage and screen shows containing his melodies.

S/SGT. FRANK WITCHEY, noted Army trumpeter, who had blown "Taps" for presidents Woodrow Wilson and William Wood and William Jennings Bryan during his thirty years of Army service, died on September 30, in Washington, D. C.

A CULTURAL MOVEMENT of great significance is an exchange of music and musicians between France and England, which has been arranged by the London Philharmonic Orchestra. The first step has already been taken, for in November the London Philharmonic visited Paris, Antwerp, and Brussels for a series of concerts, while at the same time the Orchestre des Concerts du Conservatoire de Paris was in England, giving concerts. The two groups were conducted by Sir Thomas Beecham and Charles Munch.

THE CENTRAL PENNSYLVANIA Music Festival Association, a new nonprofit corporation organized for the purpose of advancing music culture and other arts,

was recently given a charter at Harrisburg, Pennsylvania. One of the first projects is the annual performance of the "Messiah," which will be sung by a massed chorus of three hundred and fifty voices, with the Harrisburg Symphony Orchestra as the accompanying group, under the direction of George King Raudenbush.

HELEN HOPEKIRK, pianist and composer, in private life, Mrs. Helen Hopekirk Wilson, died on November 20, at Cambridge, Massachusetts. Her age was eighty-nine. A widely known as a concert pianist, she had made appearances with the Vienna Philharmonic Orchestra, the Boston Symphony Orchestra, and other well known musical organizations. Born in Edinburgh, on May 20, 1886, Mrs. Hopekirk was a pupil of Lichstein, A. C. Mackenzie, and Leschetizky. Her debut was made with the Gewandhaus Orchestra, Leipzig, in 1878. In 1883 she had studied with Liszt at Weimar, and in 1885 she was a member of the Boston Symphony Orchestra. For many years she was a teacher at the New England Conservatory. She was a contributor to The Etude Music Magazine.

HELEN HOPEKIRK

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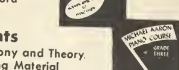
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"FORWARD MARCH WITH MUSIC"

THE ETUDE

JANUARY, 1946

"FORWARD MARCH WITH MUSIC"



# Junior Etude

Edited by

ELIZABETH A. GEST

## After the Recital

by E. A. G.

"WELL," said the Sonata, "that was one of the best recitals I have ever been in."

"That's what I think, too," said the Waltz. "I never heard Ellen play me as well as she played me today."

"Ellen is a good player," remarked the Sonata, "reliable, you know, and musical too. I'm always glad when she plays me. Now Jack is different. You can not always rely on him, but he certainly played me well today. I thoroughly enjoyed myself."

"Oh yes," teased the Nocturne. "Maybe you did, but how did the audience enjoy you? That's what counts, you know."

"Of course the audience enjoyed me. Mozart had some fine ideas when he constructed me and I've always been popular."

"Then the Wild Horseman spoke up. 'I wish some good player had handled me. How can I sound like anything when Dick slows down on my last line! I hate this business of slowing up on the third line. He ought to do more practicing on it, or else play something easier. That's what I say.'"

"Easier!" exclaimed the Chopin Etude; "Everybody knows you are easy to play. Now for me, everybody admits I'm difficult to handle."

"Yes, you are right," said the Nocturne, "and that is why not so many people try to handle you."

"I think," said the Waltz, "it is silly to boast about being difficult. After all, you have nothing to do with it because Chopin made you that way. Personally, I'm glad I'm easy because more people play me."

"What's all this discussion about?" interrupted the Suite. "They are talking about themselves," explained the Gavotte, "and they all seem to me to be proud of themselves."

"I'm proud of myself, too," said the Suite, "and I'm particularly proud of having been constructed by the great Bach."

"That may be something to be proud of," said the Waltz, "but you know you are too long. The pupils all say they do not have time to learn

such long things. I have heard them say just that."

"Well," said the Suite, "I do not want players like that to bother me. As though practicing was a chore! Just imagine! I want them to enjoy playing me, or else they can go off by themselves and play jazz."

"Who said jazz?" asked the Rhumba. "I can tell you all about jazz because I have to live with it all the time. It's noise, I'll say."

"But after all, you like noise," remarked the Nocturne. "Now, with me it is different. My nerves just will not stand it. And besides, I think it is more elegant to be quiet and melodious."

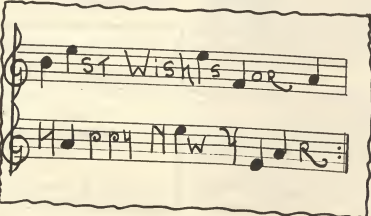
"Such squabbling!" exclaimed the Fugue. "Of course you are all important in your own way, though none of you can match me when it comes to importance. All the critics agree about that."

"Indeed!" retorted the Waltz. "You may think you are important, and maybe you are. But you are not overly popular. You know that yourself!"

"Waltz, you are behind the times," remarked the Sonata. "Why don't you keep up to date and admit that Fugue is all the fashion now. Of course it does take a good player to handle Fugue."

"Yes," answered the Fugue, "that is one good thing about being a Fugue. I do not get banged around."

(Continued on next page)



## General Grant's Plan

by Gertrude Greenhalgh Walker

RAY came in from school, tossed his books on the table and flopped into an easy chair. "Mom," he said, "I'm thinking of trying out for orchestra pianist next semester. Jim, our present pianist, graduates, and Bob will probably win it, but just the same, I would like to be the pianist."

"Well, I'm sure you have just as good a chance if it is an elimination contest," answered his mother.

"I'm not so sure, because Bob is awfully good."

"You remind me of General Grant," began his mother. "Did I ever tell you how he became leader of his class?"

"No, you never did. How did he?"

"In school he tried very hard to be

first in his class, but a neighboring playmate always beat him to it. This irked him and he determined to find out the reason. One night when he thought he had studied long enough he went outside, and he saw his playmate across the street still bent over the table, studying. Then the thought flashed through his mind, 'It's the extra time with concentration that does it.'"

"Thereafter he studied fifteen minutes longer than his rival every night, and, as you know, he became a great general, and finally President of the United States."

"O.K.," answered Ray. "I'll practice fifteen minutes extra every day and beat Bob in the contest." And he did it!

## Junior Club Outline

No. 43. Paderewski and Rachmaninoff

- Ignaz Jan Paderewski was born in 1860 and died in 1941.
- What was his nationality?
- He made many concert tours as a pianist in America. Was he also a composer?
- Of what country did he become premier?
- Serge Rachmaninoff was born 1873 and died in 1943.
- What was his nationality?
- He resided for many years in this country and toured as a concert pianist and conductor. Was he also a composer?

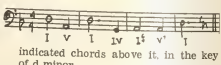
- Name some of his best known compositions.

### TERMS

- Give the term meaning "little by little."
- What is a concerto?

### KEYBOARD HARMONY

- Play the following bass, adding the



indicated chords above it. In the key of d minor.

### PROGRAM

Both Paderewski and Rachmaninoff wrote in a difficult grade, thinking more of the compositions than of the performers; but there are available arrangements of some of their well known melodies you can play. Also, try to hear some of their larger compositions through recordings, and you may have opportunities to hear some of Rachmaninoff's compositions on the radio, as they are frequently presented.

### Tools

by Gladys Hutchinson

The painter has his canvas before him, but without good tools even though he is skillful and talented, he cannot make a masterpiece. The quality of his tools—his canvas, his brushes, his paint, is of the greatest importance. And so it is with the musician.

Your hands are your tools, and they must be carefully developed so they will be strong and firm. Then, if you use them skillfully the result will likewise be a masterpiece of keyboard performance. Every time you practice, use your hands with as much care as the painter would use his tools.

## Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the nearest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class A, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE.

The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of January. No essay contest will appear in this month. Special contest appears below.

## Results of Drawing Contest in October



Mary Carol Smith (Age 14), Missouri



Zena Gogel (Age 8), D. C.

## After the Recital (Cont.)

by beginners like some of you do. "Come now," said the Suite, "I'm sure we all have enough patience to be banged around by beginners, haven't we? I really don't care who bangs me around—they can't harm my original beauty; and then when a fine player comes and plays me I enjoy myself to the utmost."

"That's what I say," agreed the Sonata. "Those poor players can not hurt us at all. We still retain our original beauty and always will."

"Of course we will," added the Gavotte. "Let's all go to sleep and dream of that recital. It was one of the best recitals I've been in for ages."

Lullaby, come sing us to sleep," pleaded the Fugue.

"I certainly am glad that I do not belong to a jazz band," whispered Nocturne quietly, so no one would hear.

### DEAR JUNIOR ETUDE:

I play violin in our High School Orchestra and I also belong to the All-City High School Orchestra. I have given three violin recitals in my community. I would be glad to hear from music lovers.

From your friend,  
Virginia Matson (Age 17),  
New York

## Special Composition Contest

Last year the Junior Etude had its first contest in original composition, and many very excellent pieces were received. So now this month there will be another contest in original composition, in which any type composition may be submitted. If you do not have something ready, get busy and write one and send it in before the closing date, January 22. Follow the regular contest rules which appear elsewhere on this page.

## Honorable Mention for Original Drawings:

Shirley Small; Emily Miller; Jimmy Barnes; Arabella Houston; Doris Jennings; Phyllis Brooks; Beatrice Troutwell; Jordan Ditch; Mary Lou White; Viola Tansman; Betty Maier; Connie Walters; John Grubers; Leona Krebeck; Dolores Villareal; Kate Garcia; Jean Drennon; Anne Findley; Arlene Huerta; Adele Weissman; Ted Vaughan; Ruthie; Mona Sue; Stratton; Evelyn L. Edgar; Carol Schenk; Laura Peck; Margaret Frances Neale; Janis Smith; Avery Thornburg; Barbara Pokorny; Diana Lee Kennedy.

Eleonor Dahl (Age 15), New York

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THE COVER FOR THIS MONTH—Very frequently artists and cartoonists in striking a New Year thought present a personification of the New Year making his debut. In this trend of thought it seems very fitting for *This Evers* to have for the first issue of 1946 "Her Concert Debut."

The artist, Miss Marjorie Santa Maria, of Wawa, Pa., presents the young violinist in her concert debut with unusual effect in giving prominence to the hands of the pianist-accompanist.

*This Evers* extends its best wishes to all its readers and friends for a Happy and Prosperous New Year, and in particular may all of your music undertakings in 1946 be highly successful and the whole "accompaniment" for you in 1946 be all that you desire.

**NEW MUSIC**—While it seems that practically every piano teacher in these United States knows about the *Presser Monthly Packages of New Music* sent for examination, because thousands of teachers have these *New Music Packages* sent to them as a convenient means of getting a simple supply of teaching pieces for their pupils and of keeping acquainted with a wide variety of recently issued piano compositions, there always is a new generation of teachers coming along. Many who have just earned their teaching diplomas are just beginning their teaching careers, and we invite these new teachers or any teacher not familiar with the helpful *Presser New Music Packages* to send for one.

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## PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

January, 1946  
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All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

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| Classic and Folk Melodies in the First Position for Cello and Piano.....     | 40   |
| Concerto on Familiar Tunes—For Piano, Four Hands.....                        | 35   |
| Eighteen Hymn Transcriptions—By Karlmann.....                                | 40   |
| Mother Nature Wins—Operetta for Acts for Children.....                       | 20   |
| Organ Vistas.....  | 30   |
| Peter Rabbit—A Story with Music—By Peter Rabbit.....                         | 40   |
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| Selected First Grade Studies—For Piano.....                                  | 40   |
| Six Melodious Octave Studies—For Piano.....                                  | 40   |
| Themes from the Orchestral Repertoire—For Piano.....                         | 40   |
| The World's Great Waltzes.....   | King |

**MOTHER NATURE WINS.** An *Operetta for Children*, *Libretto by Max Gleason Shokalski*, Music by *Arnold S. Wallace*—This two-act operetta for union and two-part singing is suitable for grade school children ranging from age 5 to 13 years. It definitely fulfills the need for good operetta material and school music teachers will find, upon examining this work, that it helps solve the difficult problem of finding a grade school operetta with a suitable libretto, good music, and still is within the singing range of their pupils. The operetta requires five solo voices, and twelve boys and girls are needed for a chorus of trees. The music at no time exceeds the ability of the average grade school pupil, and there are many opportunities for singing and dancing choruses.

The libretto deals with King Winter's desire for lasting rule over the earth. Defeated in dual combat with Mother Nature, he also is grieved to learn that every trace of his harshness will disappear when the Prince of Spring arrives. Later he becomes a joyful confederate, he himself, as Love comes to him, his happiness restored, and he blesses the earth with the joy and beauty of spring days.

Prior to publication, a single copy of this operetta may be reserved at the special Advance of Publication Cash Price of 30 cents, postpaid.

**THE WORLD'S GREAT WALTZES.** *Arranged for Piano by Stanford King*—The publisher of this volume will select the choicest of the famous dance waltzes for this collection, but he also has given careful attention to detail in adapting them to the uses of average pianists. The contents throughout retain the rhythm and irresistible lilt of these famous compositions, and even in their somewhat simpler forms evoke visions of gay thorough swish in distant times and climes.

THE WORLD'S GREAT WALTZES will include fifteen great favorites, among which will be Johann Strauss' *The Beautiful Blue Danube*; *Tales from the Vienna Woods*; and *The Emperor*. Also to be included are: *The Kiss* by *Richard*; *Over the Water by Rose*; *Dance Waltzes by Ivanovitch*; *Gold and Silver by Lehár*; and *Waldteufel's fascinating Etudiantina and The Skaters*.

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**CHORAL PRELUDES FOR THE ORGAN** by *Johann Sebastian Bach, Compiled, Revised, and Edited by Edwin Arthur Kraft*—This extensive list of authors now waiting for the appearance of this new book attests to the appeal among organists of a fine edition of *Bach's Chorale Preludes* prepared by such a capable editor as *Edwin Arthur Kraft*, for many years organist and teacher in Cleveland, Ohio. These eighteen carefully selected preludes may be used to every advantage by organists; they are study examples of *Bach's* masterful achievements and stand among the great creations of sacred music.

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**PETER RABBIT.** *A Story with Music*, by *Ada Richter-Young* pianists will enjoy most, thoroughly this addition to *Ada Richter's A Story with Music* series, as it already embraces such famous characters as *CINDERELLA*, *JACK AND THE BEANSTALK*, and *THE LITTLE BOY WHO WAS AFRAID OF THE DARK*, combined with appropriate little tunes, as well as delightful supplementary material for piano instruction. Among the pages of the story will be found some of *Mrs. Richter's* most tuneful little pieces, composed especially to heighten the enjoyment of the little furry creature hero's adventures. Essentially, this musical story is a recital feature, when the publisher to be read aloud by the teacher or an older student, with the musical interpolations are played on the average pianist. The drawings, which the student will enjoy coloring, are included.

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(Continued from Page 50)

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more pleasurable through contact and cooperation nurtured in parent-teacher groups. This cooperation also leads frequently to the happy condition of more parents becoming pupils themselves. In some cases young children are teaching their parents what they learn at their own lessons, with the result that before long, the parents go to the studio for lessons. Adult pupils are always desirable, but particularly so in the case of fathers, since music brings untold benefit to men harnessed to the daily grind. In some recently conducted national piano playing auditions, a child player would be followed by his parent, and in one case, by his grandmother. Parents, even grandparents, will enjoy being a part of the studio life as members of parent-teacher groups; they will be interested in seeing things from the inside instead of merely attending an annual pupils' recital. They will no longer consider the practice period a boring performance which they can not help hearing (it may take on new interest if it is called home-work); they will no longer wonder why Helen must practice scales or consider Robert's efforts a waste of time. They will look over the report cards with understanding and pride; quality, rather than quantity will become their standard; music will regain for itself some of the glamor so frequently attributed only to "sheet music." Parents will with pleasure go to the pupils' recitals; they will enjoy family duets and ensembles; they will enjoy taking their children to artist concerts; better radio programs will be selected in the home; and they will come to realize that exhibitionism in keyboard dexterity at the end of the first term is not essential. In the studios the results will be better lessons, due to better and more regular practice; less absenteeism and fewer lessons to be rescheduled; fewer books lost and assignments forgotten; the studio will acquire many new names as the students and others in the family begin to take lessons. The studio will become a living center of interest; its bulletin board will be eagerly scanned and items of interest reported at home and discussed in the studio; pupils will play better and show greater improvement in musicianship—so often unappreciated. These advantages, equally important for the violin teacher or the singer, are some of the many resulting from the small amount of time and trouble required to organize the group; advantages, the effect of which will be as lasting as life. And in the end, the teacher will view her work with satisfaction, thinking aloud, "I just don't know how I ever got along before I had my Parent-Music-Teacher Group."

## Two Aspects of the Cuban Musical Landscape

(Continued from Page 48)

Niger River from which they came.

These various Negro musical manifestations have persisted in Cuba with their particular characteristics in every epoch. Although there may appear to be external differences in the newer forms (changes which may be likened to those in the human physiognomy at varying periods of one's life), fundamentally the Negro element in Cuban music remains constant. And this is precisely wherein its fascinating power resides. The music is a veritable resurrection of the ancestral prayer concepts—the half-forgotten, dolorous throbbings—of the world whence the Cuban Negro came.

Magic or the "cult of the spirits" is the basis of Negro worship in Cuba. The Babalao (Afro-Cuban priest) lifts his voice in invocation, recites the magic words of the religious ceremony celebrated in the cabildo (meeting-place of the cult) and, immediately following the ritual, the worshippers repeat after him invocations to Changó, God of War, of Lightning, and Fire; to Babalao-Ayé, God of miracles, who cures illnesses; to Yemayá, Mother Goddess of the world, and so forth. There could hardly be anything more mysterious and fascinating than these ceremonies, with their invocations half-sung, half-chanted in the Bantu language in words and phrases quite garbled and corrupted by the initiated, who recite them as they perform the ritual acts in the Afro-Cuban Bambé (the cult-meeting place).

(A second part of this article will appear next month.)

## Good and Bad "Punctuation" in Phrasing

(Continued from Page 49)

of "marzedots on dozedots on little melody!"

In my previous article I stated: "Phrasing in its highest sense includes accents, shading, rubato, and emotional expression. But in its more detailed sense it is first of all outline and punctuation."

All I have said in this article applies to singers and students on any instrument. But I am addressing myself particularly to piano-students, as I make

this plea: While you practice the technical passages, the shading, the pedaling, and the rhythmic swing (or ubi criss) of your piece, listen with acute consciousness to make very sure that your fingers really connect the notes that should be connected, and really separate the notes that should be separated. Then you will not only produce the emotional content of the music, but, since music is a language in tones, you will tell a clear and understandable "story."

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 PIANO SOLO  
 No. 27477

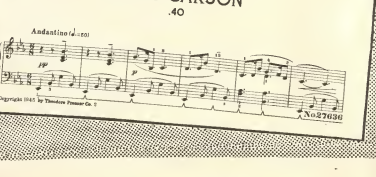
### SONG OF MYSTERY

BY PAUL CARSON  
 (BASED ON VALE TRISTE BY JEAN SIBELIUS)  
 AS USED IN CARLTON E. MORSE'S "I LOVE A MYSTERY"  
 PIANO SOLO  
 No. 27622



### LULLABY OF THE REDWOODS

PIANO SOLO  
 BY PAUL CARSON  
 No. 27636



Published by  
 THEODORE PRESSER  
 CO.  
 1712 CHESTNUT STREET  
 PHILA., PA.





Young Jean Sibelius had the unusual gift of translating sight into sound. As a lad he roamed the woodlands of his home, improvising on his violin in an effort to reproduce in music the emotions aroused in him by the beauties of nature. Many and varied are the musical contributions of this freedom-loving man who composed the Finnish nationalistic tone poem, *Finlandia*! Although his finest work has now been done, audiences the world over will always thrill to the living beauty of his music.

# Sibelius

interpreted the  
beauties of nature  
in music

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